

September 2015

beads & beyond



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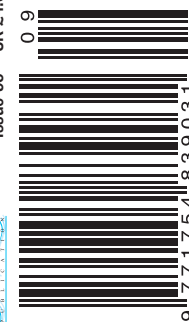


top 8 bracelets in tranquil tones

76



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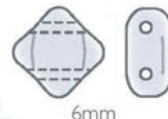
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regular



table cut



6mm

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- ◆ 6mm angled square with two diagonal holes
- ◆ Slightly wavy surface texture
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Hello



EDITOR
Helen Bowen

Well it may still be late summer but now is the time to start thinking about how you are going to accessorise your wardrobe for the coming autumn and winter. Whether you make jewellery for yourself or to sell, you'll want the perfect pieces to match the fashion shades for the new season. We have an issue packed with projects that will see you stepping out in style as the temperature falls and the nights draw in.

We're encouraging you to get out of your colour comfort zone this month and try combinations that you haven't considered before. Clare John takes us through the Pantone (www.pantone.com) collection of colours in her resin based 'Recipes for...' feature (p36) and Rebecca Anderson's triple strand necklace mixes the 'Pantone Color of the Year', Marsala with the deep tone of Biscay Bay and the punchy Cadmium Orange against a backdrop of Stormy Weather grey – a mix we think you'll love (see her jewellery collection 'fashion fall' on page 16). Or why not master the art of traditional knotting with beads in natural Pantone shades juxtaposed with the subtle lilac hue of Lavender Herb with Rebecca Handy's 'make it easy' project, aptly named 'a modern tradition' (p29)?

For those of you who prefer a more tonal range of colours for your designs, we have a beautifully watery Top 8 bracelets in Biscay Bay and Reflecting Pond plus a distinctly earthy bead stitching project from Vicky Pritchard in spicy shades. See page 10 for her 'sienna sensation' necklace. When we saw Jolene Wolfe's lovely 'chunky cool' lampwork beads (p61), we simply had to make them into a macramé necklace – a quick and easy design that you could adapt in your choice of beads and colours.

Our designer challenge will remind you that we haven't quite left summer behind with some gorgeous designs using Liberty of London ribbon and Swarovski crystals and, if that wasn't enough to inspire you, we have the first instalment of our exclusive Rachel Norris wirework project (see 'midnight moth' on page 66).

Oh and we are also sharing some of the lovely entries from our competition to be a guest designer in our 100th issue!

Helen



ON THE BLOG

Don't forget to look for extra content on our blog www.beadsandbeyondmagazine.blogspot.co.uk. This month: find a matching bracelet to our 'sienna sensation' necklace and more!

Editor's choice

When I gave Sarah Austin of Beadsisters the brief to create a chain maille belt, I didn't know what to expect. When I saw the finished piece, I knew she'd nailed it! This design, made up of a repeating component, is so versatile – wear it as a belt or double it up for a statement necklace!



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Take stringers in subtle shades to decorate these chunky disc beads. Will you take the cool or hot option?
- 66 Midnight moth – part one**
Get started on this exclusive wirework project, running in two parts. You'll master lots of skills, including hand forming a brooch pin from wire, as well as setting tricky cabochons. You'll be amazed at how quickly your magical moth will start to emerge from the layers of wire!

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retail therapy

This month's round up of the hottest new products and the latest beady news



Bead the best

G J Beads has just celebrated a very important birthday! On 29th July, the leading bead and jewellery making supplier turned 21 years old. With a highly skilled team of staff, G J Beads offers creative ideas and technical advice as well as fantastic products. They have a great reputation for their easy-going weekly workshops, offering a range of simple and intricate designs.

To mark this marvelous milestone, the folks at G J Beads are launching a beading competition to coincide with National Beading Week. £75 GJ gift vouchers are up for grabs for the three lucky winners! Being based in such a glorious county, they've chosen an 'inspirational Cornwall' theme for the competition and all are encouraged to submit their designs. Entry is £10 (limited to one entry per person) and the closing date for entries isn't until 31st January 2016 so you have plenty of time to get inspired. Judging will take place at the end of March 2016.



Visit www.gjbeads.co.uk for competition rules and to download an entry form.

Win a crafty day out!



The popular Stitching, Sewing & Hobbycrafts show is coming to EventCity, Manchester this September 10th – 12th and you could win yourself and a friend tickets to the show. All you'll need are comfortable shoes and a shopping list for every craft supply you can think of – from sewing materials to papercraft and, of course lots of beady goodies. There will be the usual programme of FREE workshops, talks and demonstrations and you don't even have to book your ticket for a particular day, tickets are valid for any of the three days. Adult tickets are £8 if purchased in advance or £10 on the door.



Find out more and book tickets at www.stitchandhobby.co.uk



From the catwalk to your craft table

In case you hadn't noticed, the Pantone Fashion Color of the Year is Marsala – a rich reddish brown that has been prominent in clothing, home interiors and in jewellery. The designers at Bead House, the new retail website for Burhouse Beads have taken this, and other colour and trend inspiration from the fashion world to bring you supplies and projects ideas that are bang on trend. Look at this gorgeous memory wire bracelet that sets Marsala faceted beads against gold noodle beads. Not only is this design colour matched to the season, it's also picking up one of the key looks from the catwalk – the arm cuff. Who knew fashion could be this easy?

Find lots of modern inspiration at www.beadhouse.co.uk



Pip perfect

Pip beads are great for all sorts of beading and if you haven't tried them yet then these new semi matte colours are sure to tempt you. Made by Preciosa, each pip is 5x7mm and is slightly squished at one end into a petal like shape. And, if you're still not sure how to incorporate them into your designs, then visit the Pip Page on the Spellbound website for lots of ideas from Preciosa themselves. Pip beads start at 4p each with a pack of 100 beads priced at £3.25.



See the range at www.spellboundbead.co.uk

Spoilt for choice

Do you buy beads and then wonder what to make with them? Perhaps you'd like to have a go with some of the unusually shaped beads but aren't quite sure how to work them into a design? Well, next time you've filled your basket at Spoilt Rotten Beads and are ready to check out, pay a visit to their Jewellery



Making Kits and Patterns page and have a browse through their collection of instant download patterns. There are almost 100

different designs to download from Spoilt Rotten's own tutorials (such as this rather gorgeous peyote embellished cuff) to patterns from the big manufacturers such as Preciosa, CzechMates and The Beadsmith. From Twin beads to TILA beads, Pinch beads to Peanuts, you'll find inspiration for whatever you have in your basket. Most downloads are free – simply add them to your basket to order!

Visit www.spoiltrottenbeads.co.uk

Get connected

At just 15x7mm, these oblong connectors are small enough to be used in everything from earrings to necklaces. In antique silver and with a ridged surface, they have a really rustic, almost industrial feel. We can see them teamed with anything from handmade ceramic beads to sparkling crystal rondelles. How would you use them?



Find these and more connectors at www.smittenbeads.co.uk

Up, up and away

Have you ever taken a flight in a hot air balloon? Or perhaps you suffer from a fear of heights and prefer to keep your feet firmly on the ground? Whether you fancy a balloon trip or not, we think you'll love this hot air balloon pendant charm from The Bead Shop Nottingham. The charm is 23mm high and 17mm across and makes the perfect focal for a light and lovely necklace. Buy the charm on its own for 80p or why not get the kit to make the necklace shown for £3.95.



Get yours from www.mailorder-beads.co.uk

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The closing date for giveaways shown in this issue is 9th September 2015. Good Luck.

If you'd still like to use traditional mail to enter, please send a postcard or sealed down envelope to Giveaways, Beads & Beyond Magazine, Traplet Publications Ltd, Traplet House, Willow End Park, Blackmore Park Road, Malvern, Worcester, WR13 6NN.

Make sure you write on the postcard the names of the items you would like to enter the draw for. If you'd like to be entered in all the giveaway draws that month just write ALL. Also include your name and address and don't forget the stamp!

See www.inspiredtomake.com for terms and conditions of entry.



sienna sensation

Create a necklace with simple elegance
by combining two classic techniques.

By Vicky Pritchard

gather these supplies...

Necklace measures 60cm with a 9cm drop

- 3g of Matt opaque green tea lustre Delica beads (A)
- 3g of Duracoat opaque banana Delica beads (B)
- 3g of Duracoat opaque maroon Delica beads (C)
- 4 20x12mm Stripy ochre glass oval beads (D)
- 1 28x18mm Stripy ochre flat lozenge (E)
- 5m Dark red C-Lon macramé thread
- 5m Antique gold C-Lon macramé thread
- 1 Pair burnished gold box lace ends
- 2 4mm Burnished gold jump rings
- Burnished gold ball and socket clasp
- Black Nymo D beading thread

tools required

Size 10 beading needle, 10cm of 0.315mm wire or similar to use as a needle, scissors, macramé board and pins

Here, you'll learn how to make peyote-stitched tubes, a technique that you will find yourself coming back to time and again. Creating your own beaded beads means you can pick just the colours you want for your project and make the patterns as simple or complex as you wish. I combined the tubes with macramé square knotting and chose the earthy tones of ochre, rich sienna and creamy custard, perfect for the season.

shopping guide

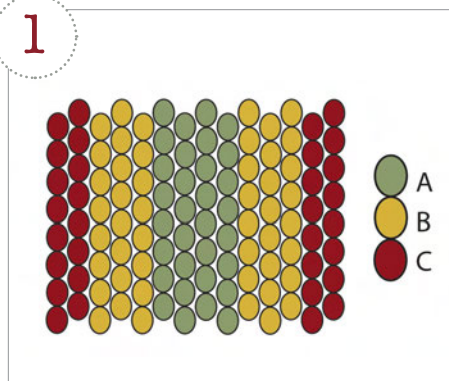
All beads and supplies from www.spellboundbead.co.uk - 01543 417650



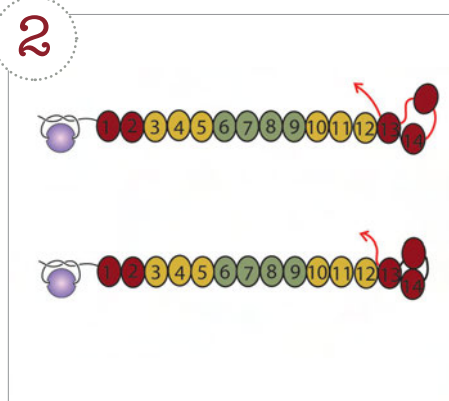
DESIGNER SECRET • DESIGNER SECRET •
Peyote stitch starts with a straight row of beads. You then work back across the row passing through alternate beads to create a series of keys and keyholes. The next row passes through the key beads to drop new beads into the keyholes and this, in turn, creates a new row of keys.

Here's how...

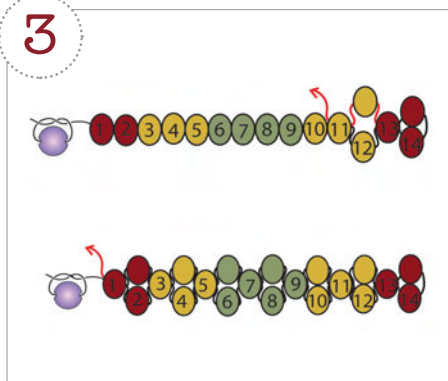
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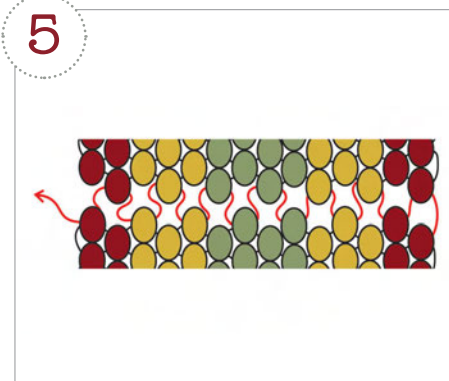
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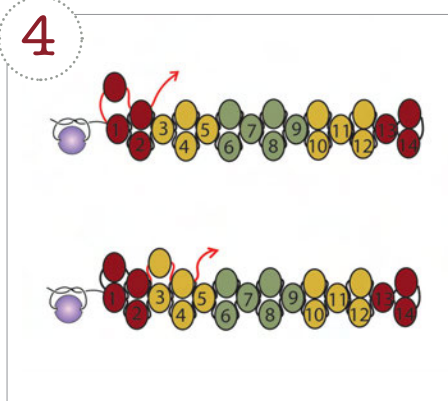
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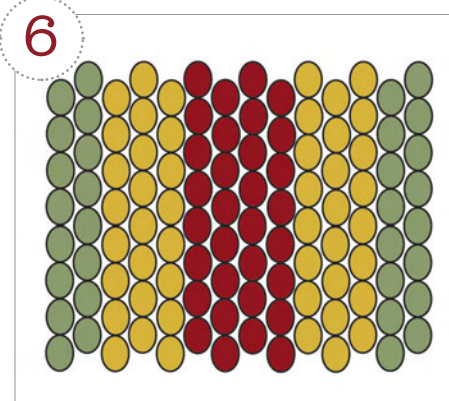
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4



6



1 First, we'll make the peyote-stitched tubes we need. We'll begin at row 1. Take a look at the grid in diagram 1. Starting at the first bead in the bottom left hand corner of the grid, count along the bottom edge – you will find there are 14 beads. Prepare the needle with 1.2m of single thread and tie a contrast bead 15cm from the end with a single knot – this will act as a stopper. Thread on the 14 beads as you see them along the bottom row (2C, 3B, 4A, 3B, 2C).

2 For row 2, refer to the diagram again and you'll see the bead above the 14th bead on row 1 is 1C. Thread on 1C and pass back through bead 13 of the previous row (upper diagram). Pull the thread through so the new bead sits parallel to bead 14 (lower diagram).

3 Referring back to the original diagram, the next bead required (above bead 12) is 1B. Thread on 1B and pass the needle through bead 11. You will see a key and keyhole effect starting to form (upper diagram). Follow the diagram from step 1 to add the alternating beads required to finish the row (lower diagram).

4 Then start row 3 by threading on 1C and pass through the first key bead back along the previous row (upper diagram). Add 1B into the next keyhole (lower diagram). Work to the end of the row. Add rows until you have finished the grid.

5 Roll the tube lengthwise so that the key beads on the first row fit into the keyholes on the last row. Zip up the seam. Pass the needle back along the seam to make it firm and finish off the thread ends. Repeat steps 1 to 5 to make a matching tube.

6 Repeat steps 1-5 using the grid shown to make two beads in a different colourway.

ON THE BLOG

Find a bracelet to match on our blog
www.beadsandbeyondmagazine.blogspot.co.uk

Make a longer set of tassel strands and add a short block of threaded Delicas to each. Hold them on with a simple knot on each strand.

About our designer...

Vicky Pritchard

Victoria has a passion for beading, knitting socks and all sorts of fabric craft. When not found behind the counter at Spellbound she can often be found with her nose in an intriguing modern novel or The New Scientist.

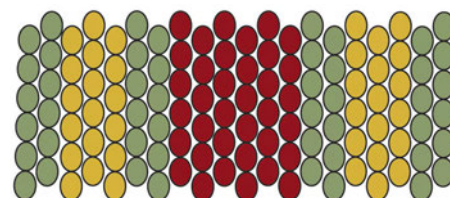


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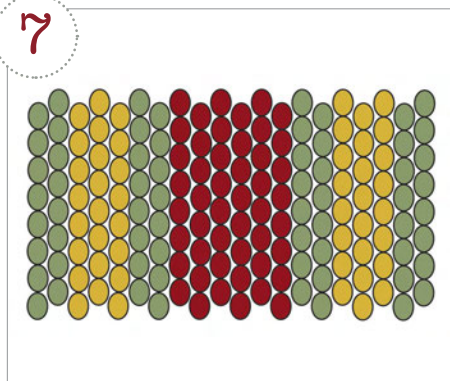


Ochre drops

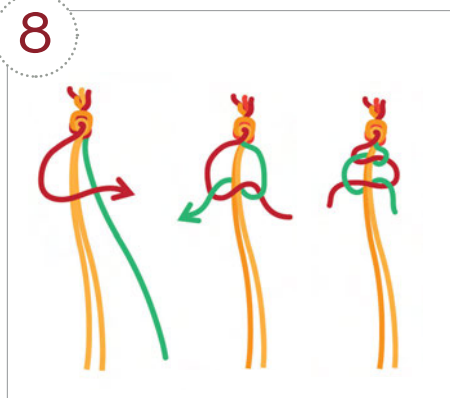
HERE'S HOW To make matching earrings, stitch two tube beads as in the grid below. Thread each tube onto a headpin, trim, loop and add the earwires.



7



8



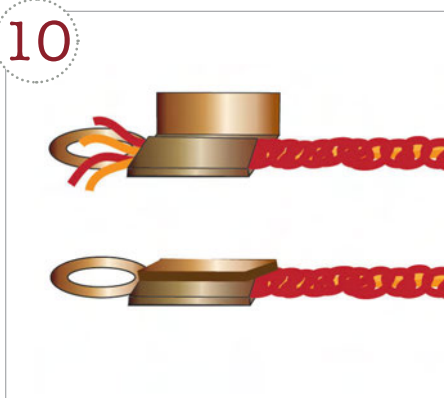
7 Make another larger bead using the grid in the diagram.

8 Cut four 1.5m lengths of C-Lon – two in antique gold and two in dark red. Place the four lengths together and tie a single overhand knot in the centre (this will be the centre-front of the necklace). Pin the knot to your board. Divide the threads so you have two of each colour on each side. Working with one set of four threads, place a red cord on each side of the two gold (core) cords. Call the left one X and tie a small knot at the end for identification purposes. Call the other Y. X is shown in red and Y in green. Pass X over the core and Y leaving a loop to the left. Pass Y under the core and up through the loop of X on the left (left diagram). Pull on X and Y to form the knot. Pass X over the core and Y to leave a loop on the right. Pass Y under the core and up through the loop of X on the right (right diagram). Pull on X and Y to make the knot. Note X always passes to the front and Y to the back.

9



10



9 Make 2cm of red knots. Use the 0.315mm wire to pull the thread ends, one at a time, through 1D. Swap the red ends to be the core and the gold for the knots and make 2cm of gold knots. Thread on a tube made in steps 1-5. Swap the threads over again and make 2cm of red knots. Thread on a step 6 tube. Swap the threads over again and make two knots to hold the design at that point.* Return to the large centre-front knot. Untie it and thread on the step 7 tube. Repeat steps 8, 9 and to * in step 10 with the other four thread ends. Decide how long you want your necklace to be and make sufficient red knots to the centre-back of the neck on both sides of the design. Fold the lace ends over the thread ends to secure and add the clasp with jump rings.

10 To make the pendant section, cut four 30cm lengths of thread – two gold and two red. At the centre of the lengths make 25mm of square knots using gold for the knots and red for the core. Fold the knotting in half over the central necklace tube and pass the ends through the E bead. Tie a single overhand knot with all threads together below the E bead to secure.

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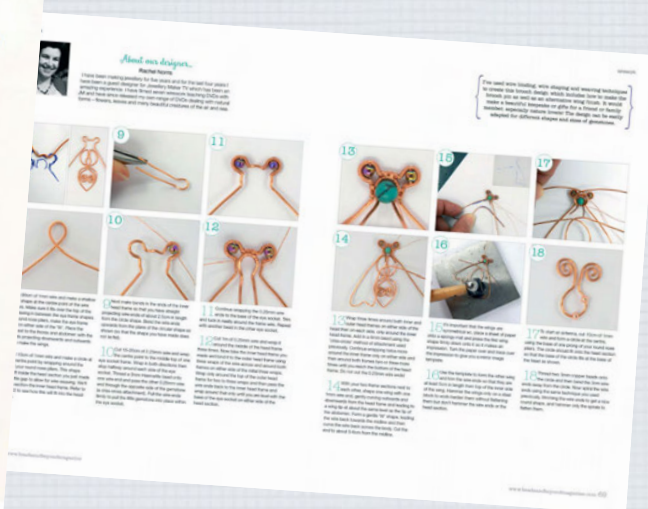
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fashion fall

Create this bold, multi-strand necklace and matching pieces based on three fabulous fashion shades.

By Rebecca Anderson

My fascination with 'The Pantone Fashion Color Report' has gradually grown over the past few years – I am, after all, hopelessly in love with colour! At first, I wasn't quite sure what I thought about their limited colour choices or 'Color of the Year' (I like working with ALL the colours!). The idea that I should be sticking to just a few shades for a season didn't necessarily appeal! However, over time, I have come around a little and can see how the colour report can spark ideas and colour combinations, and lead you to work with shades you haven't used for a while, or indeed, ever! And I've also come to realise that if there's a particular colour in the collection that I'm really 'allergic' to, then I can avoid it altogether (the 2014 'Color of the Year', Radiant Orchid, being the perfect example!). There will almost certainly be plenty of other hues that appeal in the twice-yearly colour palettes so it really isn't a problem to leave a colour out!

This year's 'Color of the Year' is Marsala – a deep, almost woody, red. I wasn't sure about it at first, but I have had great fun working it into different palettes throughout 2015 so far; palettes that feel 'me' rather than merely lifting them from www.pantone.com (which is a wealth of inspiration by the way!) although that is undoubtedly a good starting point. Marsala wasn't a colour I had really worked with before, so I found all the inspiration pictures featuring it really helpful - not only on Pantone's own website, but from all the other companies that take inspiration from the colour reports. And perhaps most helpful of all, Pinterest.com. One search for 'Marsala' and you will find page after page of beautiful, inspiring images!

For this project, I chose three of the colours which spoke to me strongly – Marsala, Biscay Bay – a gorgeous deep teal-ish aquamarine – and Cadmium Orange, an orange shade with just a hint of peach sherbet to it. I wanted to set these bright and cheerful shades within a neutral background, and eventually settled on Stormy Weather – a mid-grey tone, which was a great contrast to the more vibrant colours I had chosen. Whilst these were my own favourite colours, they may not be yours – take a look at the 'Pantone Fashion Color Report - Fall/Winter 2015' and see what leaps out at you.

It's a good idea to keep baby wipes on hand when working with waxed linen cord! It's amazing just how grubby hands can get, and how much that dirt can transfer onto your cord, particularly when a layer of wax begins to build up on your hands.

I wanted this project to be all about colour, and so I have gone for a relatively simple multi-strand necklace, littered with colourful accent beads in different media. You can make multi-strand pieces in different ways, and the instructions listed are merely the way I like to work – completing the top strand first and then working on the second and third in conjunction. This way I can build the design gradually, and keep the elements balanced using my eye alone as the necklace grows.

However, you may choose to use a more structured and formal approach. You can get very good and inexpensive design-based beading boards with inches and cm, along with grooved, curved spaces for you to lay your beads as you build up your design. These may be a better way of working for you, especially if this is the first time you have worked on a necklace such as this. Sometimes it is good to have the finished design laid out in front of you before you start, particularly with a technique such as knotting, where correcting 'mistakes' can be tricky!

CUT THE COST • CUT THE COST • CUT THE COST • CUT THE COST • CUT THE COST •

I have sought out beads in the Pantone colours I wanted to work with, but if you are trying to cut the cost, why not have a go at making your own? There are loads of polymer tutorials on line, including colour-based ones, to help you blend just the shades you are after.



gather these supplies...

Necklace measures 52cm

- Handmade beads in red/brown(Marsala), Teal(Biscay Bay), Orange(Cadmium Orange) – I have used handwoven glass beads, lampwork glass rings and polymer 'wobbles'
- Grey Indonesian glass beads
- 4ply and 7ply Coral Irish waxed linen cord
- 22mm Etched brass jump ring

- 19mm Etched brass jump ring
- 19mm Brass lobster clasp
- Red/brown(Marsala) and teal(Biscay Bay)
- Indonesian glass beads
- GS-Hypo Cement (optional)

tools required:

scissors, flat nose pliers

Here's how...

1



2



1 Gather together two strands of Indonesian glass beads in grey and a selection of handmade 'Pantone' beads in Marsala, Biscay Bay and Cadmium Orange. Check which beads pass through 7ply and which will only pass through 4ply.

2 Depending on how many beads fit on 7ply and 4ply cord, cut three lengths of cord, each 80cm in length. I used two 7ply and one 4ply. If all your chosen beads fit on 7ply, opt for just 7ply.

3



4



3 Tie each length of cord onto a 22mm brass jump ring with a Lark's Head knot, leaving one 5cm tail on each. Tie an overhand knot on each tail, long or short (six overhand knots). Dot these knots carefully with Hypo Cement if desired.

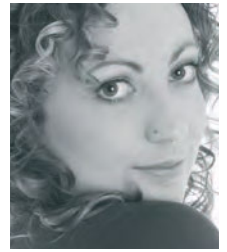
4 Begin with the top strand of cord – this is the length which will be the highest when worn. Begin threading on small grey Indonesian glass beads. You may need to reject some beads, particularly if using 7ply cord, as some won't fit onto the cord.

About our designer...

Rebecca Anderson

Rebecca Anderson has been designing and making jewellery for as long as she can remember! Initially inspired by her creative mum and grandma, she loves light, colour, stories and sharing her passion for handmade with others.

You can find her unique, one-of-a-kind pieces at www.songbead.com



5 When you have threaded roughly ten beads, tie two overhand knots, next to one another (as opposed to over one another). Continue threading on grey beads, until you have about 6cm of them in total. Select a 'Pantone' bead and add this, knotting on either side.

6 Continue in this fashion, interspersing the grey beads with your chosen 'Pantone' beads. Don't worry too much with the first strand about bead placement, just aim for a good mix of colours. The overall bead placement is more important, when you are working on strands two and three.

7 Repeat this process with strands two and three. If you have beads which only fit on 4ply, remember to use them on the correct strand. Try and get a nice balance of 'Pantone' beads between the three strands, holding the necklace up frequently to see how it hangs.

8 When you are happy with how the three strands look together, knot each one to a 19mm etched brass jump ring with an overhand knot. Knot beneath each of these to secure. Add a brass lobster clasp to this jump ring.

9 Slide a pair of Indonesian glass beads in grey, red/brown and teal onto each of the short tails, knot behind and trim. Your necklace is now complete!

Although in this necklace we are not knotting between each bead, the knots are important as they add flexibility and stop the stacked barrel bead sections from becoming too stiff.

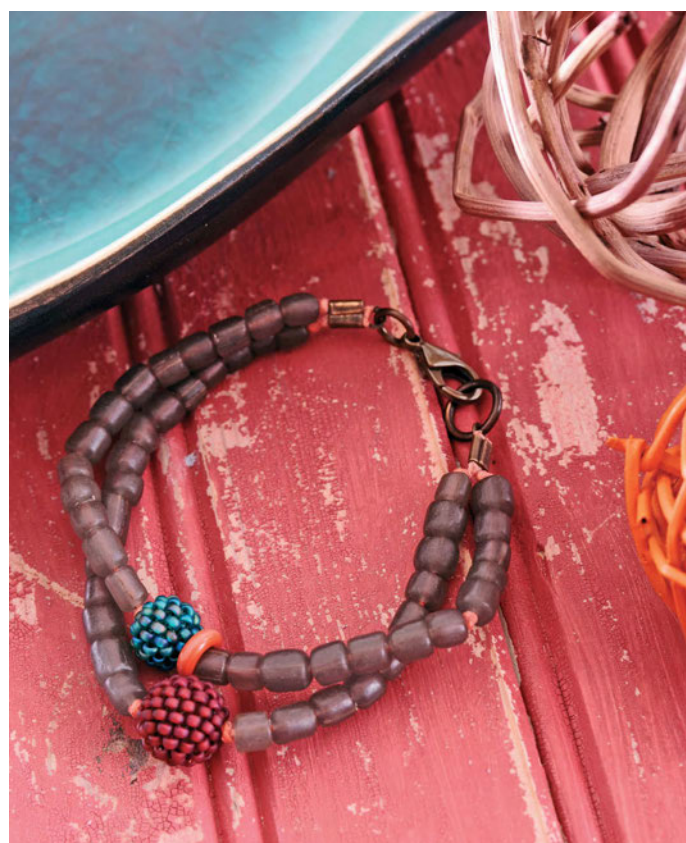
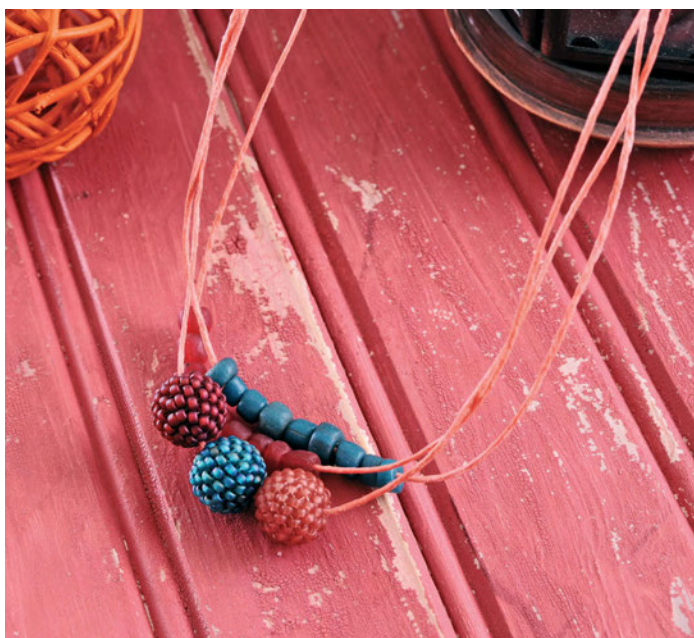


◀ Biscay beads

HERE'S HOW: Take a brass headpin, slide on a grey Indonesian round and a Biscay Bay handwoven round. Close with a wrapped loop and attach a French earwire. Repeat in full for a second earring.

Three-in-one-boho ▶

HERE'S HOW: To make a lighter necklace, cut three lengths of 7ply Coral Irish waxed linen cord, each 40cm long. Crimp the ends into an 8mm ribbon crimp (dot with glue before closing if desired). Slide nine red/brown Indonesian glass beads onto one strand, nine teal ones onto another, and three handmade 'Pantone' beads in Marsala, Biscay Bay and Cadmium Orange onto the third strand. Close the three strands with a further 8mm ribbon crimp. Add a 10mm jump ring to one of the crimps and a lobster clasp with a 7mm jump ring to the other to complete your necklace.



◀ Beaded beautiful

HERE'S HOW: Cut two lengths of 7ply Irish waxed linen approximately 20cm long (you may have left over pieces of cord from previous projects which will work) and crimp them as you did in the three-in-one necklace. Tie an overhand knot at the beginning of each of these and slide on grey beads to each as you did in the main project, knotting when you feel like it. Roughly 7cm in, add a lampwork ring in Cadmium Orange and a handwoven glass round in Biscay Bay to one strand, and a handwoven round in Marsala to the other. Continue knotting on grey beads until your bracelet is almost the desired length. Close with a further 8mm crimp and add a lobster clasp with a 7mm jump ring to this crimp, and a 10mm jump ring to the first crimp. Your bracelet is complete!

Each season, Pantone surveys the designers of New York Fashion Week and beyond to learn about prominent collection colours, colour inspiration and colour philosophy.



◀ Multi hues

HERE'S HOW: Take a 12cm piece of 0.6mm wire and pass through a polymer teardrop pendant. Twist both ends of wire above this and form a wrapped loop bail. Cut a 50cm piece of 7ply coral Irish waxed linen cord. Close with an 8mm ribbon crimp, tying an overhand knot directly beside this. Knot on Indonesian glass beads in uneven blocks of red/brown, teal and orange. When you have covered approximately 21cm in beads, knot, pass on the pendant you added a bail to initially, and then carry on knotting blocks of colour as you did before. When you are happy with the length of your necklace, close with an 8mm ribbon crimp. Add a lobster clasp with a 7mm jump ring to one crimp and a 10mm jump ring to the other crimp to finish.

Delicious drops ▶

HERE'S HOW: Cut a 15cm piece of 0.6mm wire. Turn a wrapped loop at one end, passing on a cat eye connector before closing. Slide on a Biscay Bay 'wobble', a Cadmium Orange lampwork ring and a Marsala handwoven round, then close with a second wrapped loop. Attach a French earwire to this loop. Repeat in full for a second earring.



shopping guide

Handwoven glass rounds, Irish waxed linen cord and Vintaj findings – www.thecuriousbeadshop.etsy.com
 Lampwork glass rings – www.earthshinebeads.etsy.com
 Polymer wobbles and teardrop pendant – www.humblebeads.com
 Cat eye connectors and 22mm etched jump ring – www.patinaqueen.com
 Indonesian glass beads – www.yuki.etsy.com
 Large brass lobster clasp – www.etsy.com

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designer challenge

Four different designers use the same pack of beads to create different pieces of jewellery.



Our pack this month was a collection of beads and components, perfect for those late summer designs. Seed beads are always great in our challenge packs as they are so versatile, and the selections here were a great complement to the Swarovski Crystals in Blue Zircon and Purple Velvet. And the pretty green/white daisy ribbon from Liberty of London was certainly going to get our designer's imaginations whirring – Jaide Lillie, Rowena Hayter, Joanne Tinley and Pru McRae.



We sent each designer a selection of beads kindly supplied by Beads Direct

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To order any of the beads shown, please log on to www.beadsdirect.co.uk



Jaide Lillie

FIRST IMPRESSIONS

With late summer style in mind, I just had to include some stunning Liberty of London floral ribbon in these packs. I wanted there to be a whole range of possibilities with what could be made, so I slipped in a handy findings kit and some beautiful Swarovski crystals for added glamour. For my makes, I wanted to make three pieces that would inspire beaders at different skill levels to get making. My personal favourite is the hand lariat and I can see myself wearing it at the final festivals of the summer!



◀ Seed bead heaven

HERE'S HOW: To begin this bracelet, cut approximately 90cm of beading cord and attach a needle to each end. Thread on one seed bead of either colour and thread it to the middle point of your cord. From here, thread on two beads onto the 'right' strand, and one onto the 'left' strand. Pass the left cord through the last bead added on the right strand and pull tight. Repeat this once. Thread on any five beads onto the right strand. Push to the bottom and loop the cord back through the first added bead in an 'O' shape. Pull tight. This should form a loose cross shape. Repeat this exact step on the left strand. Next, thread on two beads onto the right strand and one onto the left. Pass the left cord through the last bead added on the right strand of cord and pull tight. Repeat this once. Continue the above pattern until your bracelet is approx. 7.5cm long. Knot the cords to one side of a charm connector. Repeat the previous steps to make the other half of the bracelet to the same length. Add a jump ring and a clasp onto the end bead of one side of the bracelet, and a jump ring to the opposite side of the bracelet by opening the jump ring and threading it through the end bead. Glue the chaton into your connector to finish your bracelet.

Hand tied ▶

HERE'S HOW: To make a hand lariat, cut ribbon long enough to wrap around your middle finger and stitch neatly together to create the centre 'ring'. Add a loose stitch to the top of the ribbon and attach a jump ring. Create the beaded section by threading crystal bicones onto eyepins, trimming and looping to make them into bead links. Use the loops of the eyepins and jump rings to connect the pieces together as shown. Keep building up the pieces until you have a 'Y' shape that reaches up to your wrist. Attach to the jump ring on the ring you just stitched. Attach the other ends of your beaded strand to a charm connector then attach to two pieces of ribbon long enough to reach around your wrist and tie in a bow.



◀ Marvellous midi rings

HERE'S HOW: Midi rings are all the rage this year and they are so easy to make. Simply thread a variety of beads and bicones onto an eyepin. Trim and loop the other side so that it is approximately 2.5cm in length. You can use crimp beads to hold beads in the centre of the eyepin if you wish. Attach each loop on the beaded eyepin to a loop on another empty eyepin to form a ring shape. Push onto a ring mandrel or another cone shaped object to give your ring a professional finish and shape.

You will also need...

No additional supplies required

FIRST IMPRESSIONS

There was such a good choice in this month's selection, it was lovely to have such a variety to work with! The findings allowed a lot of freedom with design and my particular favourite was the Liberty of London ribbon – it was so unusual and just right for a late summer make! The seed beads were a refreshing mixture of colours too, and complemented the purple crystals and the chatons beautifully.



Rowena Hayter

Delicate dangles >

HERE'S HOW: Add a crystal bicone, a metal bead and another crystal bicone onto a headpin, trim and turn a loop. Cut 50cm of thread and go up through the metal bead. Thread on five seed beads and go up through the bead again so they sit on the outside like a strap. Add another seven straps (or until the bead is full) and then tie off the thread ends to secure. Add a fish hook earwire and repeat to make a second earring.



< Toggle envy

HERE'S HOW: Tie 1m of beading thread around a 14mm silver circle link and brick stitch a full circle around it. Come up through the last bead and add five beads on, go back down to turn into a mini loop and tie off thread ends. Make a peyote strip out of five rows of 12 beads and zip up the edges to turn into a tube. Come out of one of the middle beads in the tube and add five beads, going back into the next one, again to make a loop. Thread 15 metal beads onto the ribbon and add box lace ends to each end. Use a jump ring to attach the beaded toggle clasp using the stitched loops. Look on YouTube for lots of instructional videos on both brick and peyote stitch.

Sparkle swags >

HERE'S HOW: Cut two 20cm lengths of suede effect thonging and add box lace ends to each end. Add a clasp to one end and a charm setting to the other using jump rings. Glue in a chaton to each of the settings. Tie the end of 2m of thread securely round a seed bead and place the bead inside a calotte crimp. Thread a seed bead mix on randomly, going through a calotte crimp again and back out to create swags. Add as many swags as you like – I just did four – and then secure the thread ends inside the calotte crimps. Close the calotte crimps and attach to the charm settings.



You will also need...

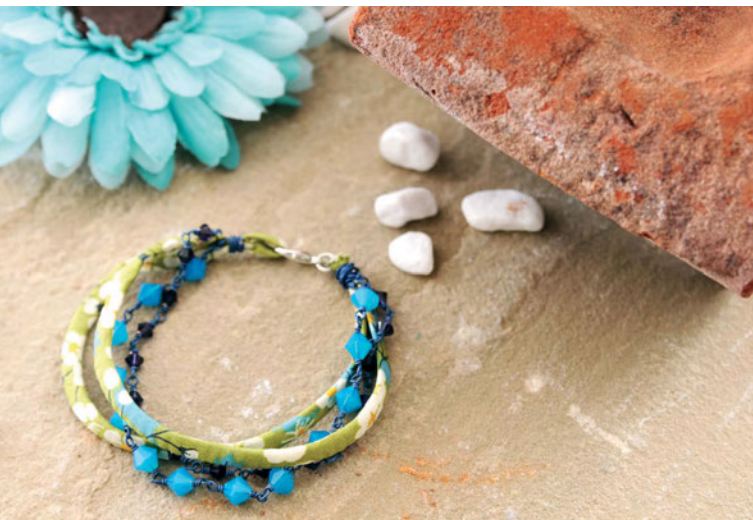
Purple suede effect thonging, 14mm silver circle link and box lace ends – The Spellbound Bead Co – www.spellboundbead.co.uk



Joanne Tinley

FIRST IMPRESSIONS

I love the fresh summer colours in the Designer Challenge this month, especially the Liberty of London ribbon and the Swarovski crystals. I don't often work with ribbon and I've never used patterned ribbon in my designs before, but the simple daisies caught my eye straight away and I have managed to carefully cut the ribbon into sections to make a multi-strand bracelet and a matching long necklace, using the purple velvet crystals as well. I have added some extra blue Swarovski crystals to the mix and used some lovely blue wire as well.



< Caribbean blues

HERE'S HOW: Cut 40cm ribbon and fold it in half. Tightly wrap the end of a length of 0.5mm blue wire around the ribbon just below the fold. Finish the wire in a wrapped loop. Starting with this loop, create a chain of purple crystal bead links on the blue wire. When the chain is 1cm shorter than the folded ribbon attach a length of wire to the chain and wrap this tightly around the ribbon ends. Trim off the excess wire. Repeat with blue Swarovski crystals but this time, at the non-folded ribbon end, wrap the wire tightly around the ribbon and form a loop. Thread on a clasp and wrap the wire further to secure. The clasp hooks through the fold in the ribbon to fasten the bracelet.



Long and lovely >

HERE'S HOW: Cut three 20cm lengths of ribbon. Wrap a length of blue wire tightly around the end of one piece of ribbon and finish it in a wrapped loop. Add a chain of ten Swarovski crystal bead links, mixing up the colours of the beads. Attach a length of blue wire to the last loop in the chain and then wrap this wire tightly around one end of a second length of ribbon. Repeat until all the lengths of ribbon are joined up with chains of crystals. Attach the end of the last chain of crystals to the end of the first piece of ribbon to complete a necklace long enough to pass over your head more than once if you wish.



< Teardrop sparkles

HERE'S HOW: Glue a Blue Zircon chaton into a setting and allow to dry. Thread 16 seed beads onto an eyepin. Bend the pin around a pen to form a teardrop shape and wrap the tail of the pin underneath the loop to secure it. Use pliers to twist the eye loop slightly so that it sits centrally above the teardrop. Use a jump ring to hang the chaton setting from the teardrop, making sure that the seed beads are even. Thread a silver bead on to a headpin and turn a loop above, linking this below the chaton setting. Attach an earwire to the top of the beaded teardrop. Repeat to make a matching earring.

You will also need...

0.5mm Opaque Blue coloured copper wire – The Scientific Wire Company - www.wires.co.uk

6mm Caribbean Blue Swarovski Bicone crystals – Beads Direct – www.beadsdirect.co.uk

FIRST IMPRESSIONS

I was delighted to find such a comprehensive pack of beads and findings, so I decided that I would limit myself to exactly what I had been given and not add a single extra item. I was very pleased to see that the pack included seed beads, which I love to work with because of their delicacy and versatility. Kumihimo is my favourite medium, so it was inevitable that one piece would include some braiding. The shapes and sizes of bead lent themselves perfectly to a flat spiral weave bracelet and I kept the Liberty ribbon design simple because it was so pretty on its own and I wanted a contrast to the complexity of the other two designs.



Pru McRae



◀ Beautiful braid

HERE'S HOW: Cut 16 lengths of thread measuring 80cm. Knot together at one end and position on the kumihimo disk with two threads in each of the 8 slots on either side of the dots. Thread approximately 14cm of seed beads onto each pair of cords. Use the basic Round Braid method to make the braid. Secure the braid ends with glue before piercing the braid with a headpin and finishing off with a bead and a wrapped loop. Thread seven beads onto an eyepin and turn a simple loop. Repeat the links to make a chain, using jump rings to connect the links. Add a clasp with jump rings.



Bollywood beading ▶

HERE'S HOW: Use a beading needle and thread to pick up four silver spacer beads. Pick up five seed beads, a crystal and five more seed beads. Pass the needle through all the silver beads again, starting with the first one. Pick up five seed beads, a crystal and five more seed beads and pass through all the silver beads again. This completes the first section. Each subsequent section is made by first picking up two silver beads and then making a bead and crystal loop for each side, passing through only the last four silver beads added each time. Build up the sections to the required length and add a crystal and a clasp at either end.



◀ Sparkle drop

HERE'S HOW: Link together a selection of connectors and beads to form a dangly pendant. Use a Lark's Head knot to attach the ribbon. Form a coil in an eyepin using round nose pliers. Thread the coil onto one end of the ribbon. Fold over the end of the ribbon and sew it down neatly. Pull the coil down the ribbon as close as possible to the folded end. Thread a couple of spacer beads onto a headpin and form half a wrapped loop. Attach the loop of the coil before finishing off the wrapped loop. Repeat for the other side.

You will also need...

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make it
easy

a modern tradition

Master the art of traditional knotting using a modern colour palette with contrasting silk thread and beautiful teal-toned Chrysocolla beads.

By Rebecca Handy

Have a go at mastering knotting and you'll save a fortune in restringing costs. Let's face it, we all have a broken strand of pearls lurking in a drawer at home and it can be quite an expensive affair to have them restrung professionally.

Knotting exquisite beads onto silk is an art in its own right. The method is traditionally used for stringing a length of classic pearls or gemstones with matching coloured thread. This project adds a modern twist, combining carefully selected, alternative shaped and coloured beads based on the Pantone palette with a delightful lilac toned contrasting silk thread and a multi-stranded asymmetric design to boot!



gather these supplies...

Bracelet measures 19cm with a 2cm extension chain

- 39 4mm Chrysocolla rounds
- 16 8x4mm Butter Popcorn squared oval beads
- 10 6mm Frosty grey glass rounds
- Size 7 Lilac Griffin silk thread
- 1 Silver plated chunky trigger clasp
- 6 Silver plated side opening calottes
- 3 Silver plated headpins

- 6 7mm Silver plated jump rings
- 2 5mm Silver coloured tiny daisy spacer beads
- 1 10mm Silver coloured Saturn metallised plastic bead
- G-S Hypo Cement glue

tools required

Darning needle, thread snippers, chain nose pliers, wire cutters, round nose pliers

Here's how...

1



2



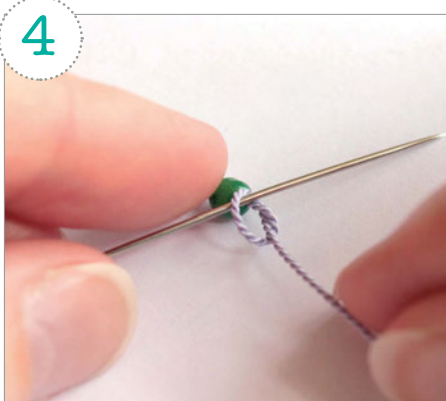
1 Use the entire length of silk thread from the card and tie a double overhand knot at the end. Griffin thread is designed with a needle attached and this must not be cut off! If you find using the whole length difficult cut it shorter at the opposite end.

2 Add a drop of G-S Hypo Cement glue to the knot. Place the knot inside a side opening calotte (knot cover) and close with chain nose pliers. Trim any excess silk thread using thread snippers for a neat finish.

3



4



3 Create a loose overhand knot close to the calotte. Insert a darning needle inside the knot and slide it close to the calotte. Carefully remove the needle and push the knot tight using your fingers.

4 Thread a 4mm Chrysocolla bead onto the silk. Create a loose overhand knot and insert a darning needle inside the knot. Place your forefinger on top of the bead and hold the needle with your middle finger and thumb. Use your other hand to pull the thread tight.

5



6



5 Remove the darning needle from the knot. Push the knot tight to the bead using your fore finger and thumb. Add a further eight Chrysocolla beads and repeat the knotting process until you have nine beads in total.

6 Knotting between each bead, add three 6mm grey frost beads onto the silk. Follow with six popcorn oval beads and four Chrysocolla beads, knotting between each bead as before. Finish with a final overhand knot at the end.

About our designer...

Rebecca Handy

Rebecca is a professional designer maker and creates her eye catching jewellery from her studio based in the heart of the Stourbridge glass quarter. She enjoys exploring new ways with traditional stringing techniques and adding her own unique twist. Her passion for arts and crafts is fuelled by a love of hot chocolate!

Find out more about Rebecca at www.rebeccahandy.co.uk



Variation ...



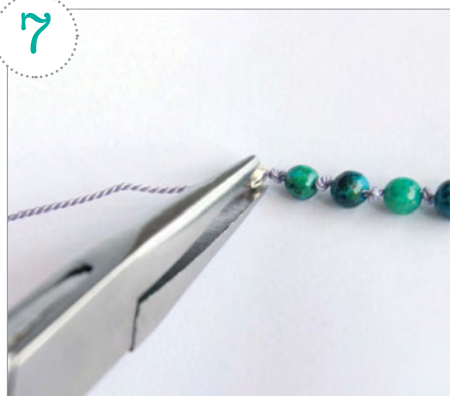
Ethnic knots

HERE'S HOW This alternative is a great way of showing how to use larger beads using silk thread. Matching the thread thickness as closely to the hole size is very important. If too loose, the knots will disappear into the holes and the thread will wear more quickly. For this bracelet I have used size 10 Griffin silk thread along with 8mm Chrysocolla beads. Start the beaded length as in the main project, using a calotte knot cover. Thread two Chrysocolla beads onto the thread. Follow with three fluted pumpkin acrylic beads and a further 11 Chrysocolla beads, with knots between each bead. Finish the bracelet as you started, using a calotte. Attach a hook clasp to one end of the bracelet and add four 7mm jump rings in a row to the other end. Create charms by threading beads onto headpins and attaching them to the last jump ring added.

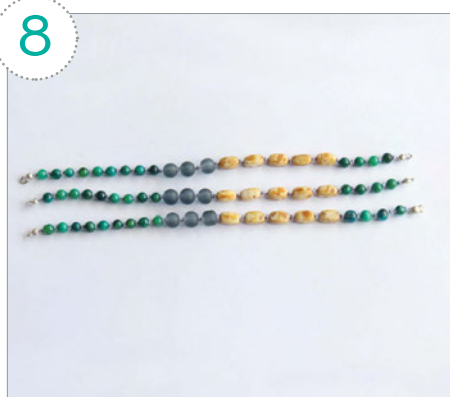
NEXT MONTH

Our 'make it easy' project uses Khéops Puca beads

7



8



7 Create a double overhand knot next to the last knot in the length. Add G-S Hypo cement glue to the double knot. Place the knot inside a side opening calotte and close with chain nose pliers. Trim any remaining excess thread.

8 Repeat the last seven steps and create two more knotted lengths in exactly the same way and mimicking the same bead pattern. You should have three finished lengths in total

9



10



9 Open a 7mm jump ring and thread on the calotte loops of the three knotted lengths along with a chunky trigger clasp. Close the ring. Connect the calotte loops at the other ends of the strands to another 7mm jump ring then add another four rings to form an extender chain.

10 Create charms by threading a popcorn bead, grey frost bead and silver Saturn bead onto individual headpins. Use two daisy beads alongside the Saturn bead as it has a large hole. Create wrapped loops above each bead and add them to the last jump ring added in step 9.

Side opening calottes are useful for finishing lengths of ball chain.

shopping guide

Popcorn beads, grey beads, silk thread, metal beads, clasps and findings – Jilly Beads – www.jillybeads.co.uk

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 @RareFlair



Your letters and jewellery makes!



Hello,

I must have been thinking about my garden when I made this piece, I have used two strands of Aventurine and the feature rondelle is a vintage piece that I painted to complement them with a tiny jade butterfly above.

Ranee Truphet

This is such a lovely combination of focal and beads Ranee. Changing the look of components to really complement each other is a wonderful idea, and it also makes your piece very special and completely original. Thanks for sharing it with us and enjoy spending your voucher from Beads Unlimited.



Hi,

This is my favourite summer make inspired by last year's holiday to the sandy beaches of Connecticut.

The beach hut speaks for itself. I didn't spot any huts on my travels but I am sure they are there! The pearls remind me of the beautiful blue skies and the rose gold chain is a perfect match for the sandy beaches.

Shirley Harris

This is such a lovely idea Shirley. A classic looking bracelet that would be beautiful with or without the flower too! I can see this being a hit with a lot of brides, bridesmaids and those with summer balls to attend plus it would make a lovely keepsake after the event – a lot longer lasting than a fresh flower corsage.



Hello everyone

I must have been seeing red this week!!!

Here is my collection of makes using different red gems and findings.

Very best wishes

Wendy Wray

What a lovely bright display Wendy. I go through phases with colour too – I'm having an blue period at the moment just like Picasso! Will you keep any of these for yourself I wonder?

Share your creations with us and you could see your work in print!

Email us and tell us about your design, including a photo of your jewellery to inbox@beadsandbeyondmagazine.com or post a photo on our Facebook page www.facebook.com/beadsbeyondmag.

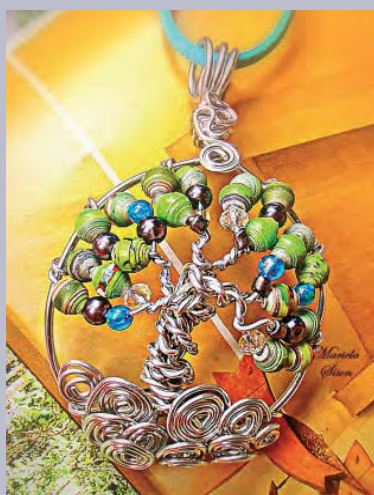
We'll publish as many of your letters and photos as possible and there's a £50 gift voucher courtesy of Beads Unlimited for our star email each month plus two more £25 vouchers up for grabs for our favourite Facebook posts or emails. We'll squeeze in lots of lovely makes from Facebook and our 'Made by Me' gallery too, and three of the photos published will receive £10 Beads Unlimited vouchers.

We are happy to feature your original designs, jewellery inspired by this magazine and jewellery inspired by others but please credit the original designer if the design is not your own.



On Facebook this month!

Our Facebook page is there for you to showcase your creations, get advice from other beaders and find new friends! We'll share our favourite posts, include our top makes in the magazine and choose one design each month to win a £25 voucher!



We asked our fans to share their makes for National Upcycling Day and Mariela Sison showed us this wonderful eco-friendly tree of life pendant with leaves of tiny paper beads, upcycled from pages of old magazines.



Michele Trapiche shared her gorgeous version of Joanne Tinley's 'flower power' bangle from our July issue. Michele told us "It really tested my sawing and soldering skills but was a fabulous challenge!"



Another fantastic upcycled design from Emma Wyatt – this pendant is made from old records.



Your designs online

Take a stroll around our 'Made by Me' readers' gallery on our website www.beadsandbeyondmagazine.com and be inspired! You can leave comments on the exhibits already on display or submit your own photo to share with visitors. Or take a scroll instead on our Facebook page to see the latest makes from our fans. Upload or post your makes and you could win a £10 voucher for Beads Unlimited.



Soutache pendant
By Claire N Harley



Under the sea
By Jade Alicia Deacon



Amethyst Twist
By MamaMinx



recipes for...

seasonal shades in resin

Clare John shows you how to use colour pastes to mix up colours inspired by the Pantone fashion colour collection.



Clare John

shopping guide

Chemsett© standard epoxy resin and hardener, colour pastes, jewellery findings and mounts, resin tool kit and Clare John's resin jewellery book are all available from www.resin8.co.uk

Biscay Bay

2

Give resin a matt finish for this chunky bangle

Ingredients

COLOUR PASTES: Chemsett© standard resin and hardener with resin tool kit
(blue, green gg, white) Silicone bangle mould
280 Grit wet and dry paper

Method

- 1 Mix Biscay Bay colour from blue, green gg and white colour pastes.
- 2 Weigh out 26g of standard resin and add 13g of standard hardener. Mix well and divide into two cups. Add some Biscay Blue to one of the mixes.
- 3 Put the coloured resin mix into the mould and drizzle in the clear resin mix to create a marbled effect. Leave to set overnight. Take out of the mould and, using wet 280 grit paper, rub down all the surfaces. It is important to do this wet to avoid inhaling the dust.

Serving Suggestion

Use more colours and build the bangle in layers for a striped effect.

Dried Herb/ Amethyst Orchid

1

Mix up the colours in these round drop earrings

Ingredients

COLOUR PASTES: Chemsett© standard resin and hardener with resin tool kit
(green, grey, white, ochre, red oxide, pink e, regalia blue, blue) 14mm Silver plated round drop earring bezels

Method

- 1 Mix Dried Herb from green, grey, white, ochre and red oxide colour pastes.
- 2 Mix Amethyst Orchid from white, pink e, regalia blue and blue colour pastes.
- 3 Weigh out 2g of standard resin and add 1g of standard hardener and mix. Divide the resin mix into two parts and add a tiny amount of each colour to each resin mix. Put into earring bezels and leave to set overnight.
- 4 Attach the top loop to an earwire and repeat in full for a second earring.

Serving Suggestion

You can add another layer of clear standard resin mix to create a good domed surface.

Stormy Weather/Biscay Bay/Desert Sage

4

Three colours will ensure no pendant is the same

Ingredients

COLOUR PASTES: Chemsett© standard resin and hardener with resin tool kit
(white, black, navy blue, blue, green gg, green, grey) Silver plated pendant

Method

- 1 Mix Stormy weather colour from white, black and navy blue colour pastes.
- 2 Mix Biscay Bay colour from blue, green gg and white colour pastes.
- 3 Mix Desert Sage colour from white, grey and green colour pastes.
- 4 Weigh out 2g of standard resin and add 1g of standard hardener and mix. Divide the resin mix into three and add some of each colour to the three mixes. Add to the pendant in a random pattern and leave to set overnight.

Serving Suggestion

Make a Kumihimo braid to match one of the colours from which to hang the pendant.

Reflecting Pond

3

Create these simple, striking cufflinks in a single seasonal hue

Ingredients

COLOUR PASTES: Chemsett© standard resin and hardener with resin tool kit
(white, blue, red violet, grey) Rhodium plated round cufflinks

Method

- 1 Mix Reflecting Pond colour from white, blue, red violet and grey colour pastes.
- 2 Weigh out 2g of standard resin and add 1g of standard hardener and mix. Add some Reflecting Pond colour to the resin mix.
- 3 Fix the cufflinks upright and add some coloured resin to them. Leave to set overnight.

Serving Suggestion

Add other colours to make multicolour cufflinks. Biscay Bay would look great with this colour.





Cadmium Orange/ Oak Buff/Marsala

6

Pick warm colours for this picture frame pendant

Ingredients

COLOUR PASTES:

(white, yellow, pink e, red, blue, grey, ochre, red oxide, red violet)

Chemsett© standard resin and hardener with resin tool kit
Bronze plated picture frame pendant

Method

- 1 Mix Cadmium Orange from white, yellow, pink e, and red colour pastes.
- 2 Mix Oak Buff from white, ochre, and grey colour pastes.
- 3 Mix Marsala colour from white, red oxide, red violet and ochre colour pastes.
- 4 Weigh out 2g of standard resin and add 1g of standard hardener and mix. Divide the resin mix into three and add some of each colour to the three mixes. Add to the pendant in a random pattern and leave to set overnight.

Serving Suggestion

When the resin is still liquid but slightly tacky, pull a cocktail stick through it to create interesting patterns.

Amethyst Orchid/ Cashmere Rose/ Reflecting Pond

5

Splash colours onto different bases for this bracelet.

Ingredients

COLOUR PASTES:

(pink e, regalia blue, blue, grey, ochre, red violet)

Chemsett© standard resin and hardener with resin tool kit
Silver plated large round bracelet kit

Method

- 1 Mix Amethyst Orchid from white, pink e, regalia blue and blue colour pastes.
- 2 Mix Cashmere Rose from white, pink e, grey and ochre colour pastes.
- 3 Mix Reflecting Pond colour from white, blue, red violet and grey colour pastes.
- 4 Weigh out 4g of standard resin and add 2g of standard hardener and mix. Divide the resin mix into three and add some of each colour to the three mixes. Add to the bracelet in a random pattern

Serving Suggestion

Make each bracelet link more similar by using the same background colour for each.

Multicolour magic

8

Use leftover resin to make this colourful pendant

Ingredients

COLOUR PASTES:

(white, green, grey, ochre, red oxide, black, navy blue, red violet, blue, green gg, regalia blue, yellow, pink e, red)

Chemsett© standard resin and hardener with resin tool kit
Silver plated extra large rectangle pendant

Method

- 1 Mix all 10 colours as in recipes 1-7 or use up leftover mixes.
- 2 Add colours to the pendant in stripes. Because the resin is liquid, the stripes will move and become more of a random pattern. Leave to set overnight.
- 3 Add another layer of clear standard resin mix to create a finished surface.

Serving Suggestion

Leave leftover resin to dry and use as colourful pieces embedded in other resin designs.

Dried Herb/ Cashmere Rose

7

Abstract designs work well in this square ring

Ingredients

COLOUR PASTES:

(white, pink e, grey, ochre, green, red oxide)

Chemsett© standard resin and hardener with resin tool kit
Silver plated square ring

Method

- 1 Mix Dried Herb from green, grey, white, ochre and red oxide colour pastes.
- 2 Mix Cashmere Rose from white, pink e, grey and ochre colour pastes.
- 3 Weigh out 2g of standard resin and add 1g of standard hardener and mix. Divide the resin mix into two and add some of each colour to the two mixes. Add to the ring in a random pattern and leave to set overnight.

Serving Suggestion

Make a pendant and earrings to match the ring.

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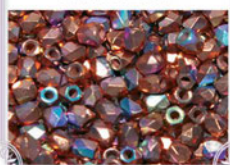
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Write a project for the magazine!

To celebrate the 100th issue of *Beads & Beyond* we are getting all our readers and followers involved with fantastic competitions, the chance to vote for your favourite B&B project of all time PLUS more opportunities to see your work in print! We're even offering one lucky reader the opportunity to co-write a project for the magazine's special issue, on sale in December!



In addition to our regular 'made by me' gallery on our website, we've set up a special gallery where you can upload your BAB100 makes and be in with the chance to win a fantastic opportunity to co-write the tutorial for your design in our special issue. The lucky winner will see their piece beautifully photographed for the magazine and will get first-hand experience in how a B&B project is put together. The winning design will be announced in our December issue and the project will appear in our January 100th issue.

How to enter

To enter a design, visit our website at www.inspiredtomake.com and click on the Beads & Beyond logo at the top of the page. Select the BAB100 menu item where you'll find all the entry details plus the competition terms and conditions. Click on the 'Upload your project here' link to complete the necessary information and upload a photograph of your finished piece.

The closing date for entries is 30th September 2015.

Good luck!

Inspired
to make

Take a look at some of the entries so far...



Your favourite project of all time



We're having a wonderful time, going back through the magazine archive and browsing some beautiful projects from our back-catalogue of 100 issues! We've put an esteemed team of beaders, editors (and ex-editors!) and designers together to pick our favourite 30 projects and will be getting YOU to narrow it down to just three!

Voting is via our website www.inspiredtomake.com. *Inspired to make*

Click on the Beads & Beyond logo at the top of the page and look for the 'Vote' menu item. Simply pick your favourite project from the 30 shown and fill in your email address to enter. One vote per person please! Voting closes on 30th September 2015 and we'll announce the winning projects in our December issue. We'll then get our designers to take inspiration from the old to come up with three brand new projects worthy of our special January issue!



When Beads & Beyond first launched in 2007, jewellery making was probably the hottest craft in town! What a long way the craft and the magazine has come since then! Fashions have come and gone (as have designers, editors and some magazines!) but the joy of jewellery making continues to attract new crafters and the constant introduction of new products and techniques continues to keep both experienced and beginner makers inspired!

100

prizes for 100 readers!

We are going to be giving away a bumper collection of beady goodies to 100 lucky readers. Look out for peeks at the prizes on our Facebook page and be sure to pick up your special issue for entry details.



Keep your eye on our Facebook page for more competitions and more ways to get involved.



byzantine belt

Use a repeating chain maille component to make a belt and matching jewellery accessories. By Sarah Austin



gather these supplies...

Belt measures 90cm

- 528 4.2mm id, 1.29mm Small bright aluminium jump rings (A)
- 264 5mm id, 1.29mm Medium bright aluminium jump rings (B)
- 138 6.9mm id, 1.29mm Large bright aluminium jump rings (C)
- 33 17.1mm id, 2.00mm Extra large bright aluminium jump rings (D)
- 12.5x26mm Stainless steel lobster clip

tools required

two chain, flat or bent nose pliers



{ For this design I started out with the large jump ring. I wanted to make Byzantine spokes within the ring and needed to work out what size ring produced the right length for each spoke, and what ring I could use for the centre and to attach the spokes. In the end I needed three different sizes to make the spokes but at least this idea worked and didn't join the failure pile! }

shopping guide

All jump rings and supplies from Beadsisters – www.beadsisters.co.uk - 01776 830352



To make a smaller or large belt, simply add or remove chain maille components

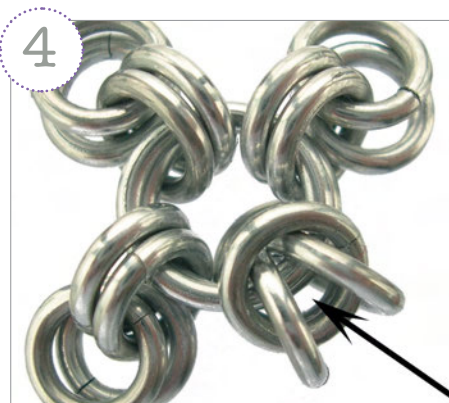
Bent nose
pliers are the
perfect tool for chain
maille, especially when
working with small jump
rings and closing rings
in tight spaces.

Here's how...



1 Close eight small jump rings (A). Link two closed small rings (A) with two more small rings (A). Do this three more times so that you have four sets of joined rings in total. Close one extra large ring (D) – you may find this easier to do with your fingers rather than with pliers.

2 Join the four sets of joined rings from step 1 by linking two large rings (C) (one on top of the other in the photo) through two of the small rings from each set. The centre large rings (C) will now have four arms.



3 Fold back the end two rings on one of the arms as shown.

4 Open out the two arm rings that are attached to the centre rings (C) to create a pathway through the four arm rings (as denoted by the arrow).



5 Weave one medium ring (B) through the pathway created in step 4 and link to the closed extra large ring (D).

6 Repeat step 5 with a second medium ring (B).

Chainmail
armour belonged
to one of three 'pattern
families', European, Persian or
Japanese and each focused on a
certain style of interlocking its links.
European mail appeared to have
alternating rows that stretched in one
direction. Persian mail displayed more
complexly interwoven patterns and
Japanese mail formed simpler,
grid-like patterns.

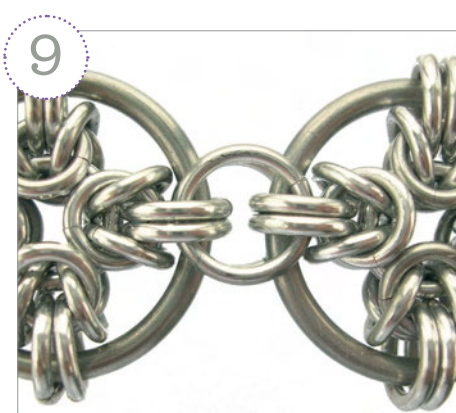
About our designer...

Sarah Austin - Beadsisters

I run Beadsisters in beautiful SW Scotland with my husband. My interest in chain maille comes from my love of medieval history. Once I discovered coloured jump rings though, the maille shirt I was making was abandoned. There is something about chain maille that is relaxing yet mentally challenging - I love sitting with my beanbag tray, a bunch of rings and my pliers.



Variation ...



7 Bring the large centre rings and their four arms inside the closed extra large ring (D). Repeat steps 3-6 to join the second arm to the closed extra large ring (D).

8 Repeat steps 3-6 to link the third and fourth arms to the closed extra large ring (D). Repeat steps 1-8 to make 33 components in total.

9 To link the components together, weave one large ring (C) through the attaching rings of the three o'clock spoke of one component and the nine o'clock spoke of the next component. The linking ring will overlap the extra large rings (D). Repeat on the underside of the components so that they are linked with two rings (C).

10 Repeat step 9 to link all the components. Link two large rings (C) to the clasp. Repeat step 9 at each end of the belt, at the three and nine o'clock spokes, this time linking two closed rings (C) at one end and the rings attached to the clasp at the other end.



Double drama

HERE'S HOW Make this asymmetrical double cuff using the same components as in the main project. Make six components with bright aluminium rings and six components, replacing aluminium rings with bronze id 4.1mm, 1.29mm (A) and id 4.9mm, 1.29 (B). Link three components at the 3, 9 and 6 or 12 o'clock spokes using larger bright aluminium rings id 7.7mm, 1.29mm. Use the larger id 7.7mm rings to link each of the two end components. At each end, and using three bronze rings (A), link the middle three loops of a 5-strand copper plated clasp to two id 7.7mm rings. Link one bronze ring (A) to each first and fifth loop of the clasp and the end extra large rings (D).

spotlight

This month's Spotlight is on three books, each great for summer holiday projects, together with a great new website and the blog of the month. Reviewed by Joanne Tinley

www.caravanbeads.biz/beadblog

Caravan Beads are a fantastic supplier based in Portland, Maine. They specialise in seed beads and materials for bead weaving (do go and look at their wonderful range of delicas – I hadn't realised just how many shapes, sizes and finishes there are!) However, it is their blog rather than their retail website I wanted to share with you here.

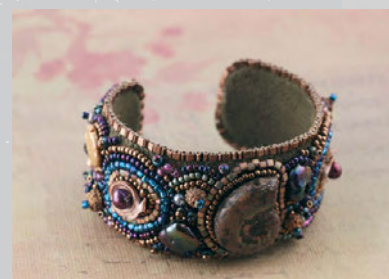
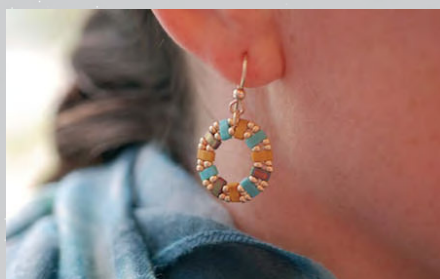
As with most blogs linked to retail stores, the Caravan Beads blog is a mix of inspirational posts, tutorials, behind-the-scenes news and features on new ranges in stock and special offers. They post regular interviews with 'Featured Artists', most recently Paula K. Singer and micro-macramé expert Sherri Stokey. I always enjoy reading about designers' inspiration so a blog with lots of designer interviews is a treat! I was also very interested to see behind the scenes on how Caravan's new range of ultrasuede pieces are

laser cut, ready to be decorated with beads and cabochons. Another post shows some of the wonderful pieces Caravan staff have made using the ultrasuede basis – fantastic inspiration!

Most of the tutorials currently featured on the blog are beginner or intermediate level, such as a delightful bracelet and earrings set using the new half Tila beads. I'm tempted to give this one a go! I do like the button at the bottom of each post that gives you print-friendly versions too! Caravan Beads encourage customers to send them photos of finished projects or even tutorials and you'll find submission details by following a link at the top of the blog.

To see more of from Caravan Beads visit www.caravanbeads.biz/beadblog

blog
of the
month

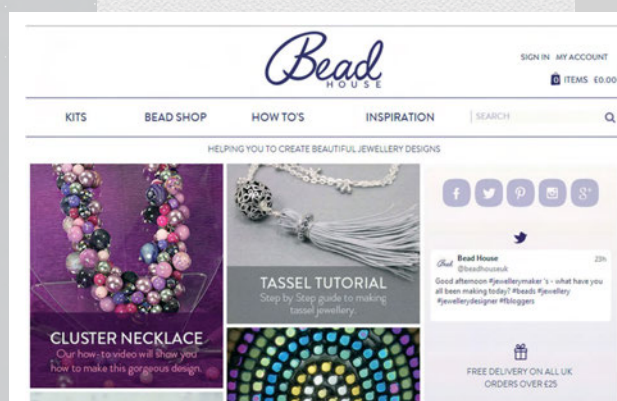


www.beadhouse.co.uk

Family-run Burhouse Beads have been supplying jewellery designers as well as craft and bead shops on a wholesale basis for over 40 years – and now, at last, their wonderful range of products and their fantastic jewellery making knowledge is available to retail customers as well! Their retail website Bead House was launched earlier this summer. The front page is laid out in a magazine style, with colourful and inviting photos linking through to new ranges of beads, projects, a gallery of customer photos and a great range of hints and tips to help you expand your jewellery making knowledge and stretch your design skills.

It is clear that Bead House is not just intended to be a retail website but also a great resource for jewellery makers of all abilities and a jewellery making community. They have enlisted author and tutor Natalia Colman to create how-to videos and tutorials to ensure that, no matter what the skill level and experience, everyone will be able to make their own beautiful jewellery. The how-to guides currently cover topics including metal clay, chain maille, wirework and knotting, and I am sure that more topics will be added to the website over time.

The bead shop is accessed through the menu at the top of the website and as you would expect it is stocked with a wonderful range of beads, gemstones, tools, findings, kits, metal clay and



more that I don't have space here to list! Burhouse Beads have always had a great reputation for gemstone cabochons and pendants, and I was delighted to see a lovely selection of those on Bead House. I will leave you to explore the delights of the bead shop, but do have a look for the knitted pearl balls that I think would look beautiful strung simply on a fine chain and, of course, the gemstones!

Visit Bead House at www.beadhouse.co.uk, and do join their newsletter to be kept up to date with their latest news.

website
of the
month

Book review – New and Creative Paracord Crafts



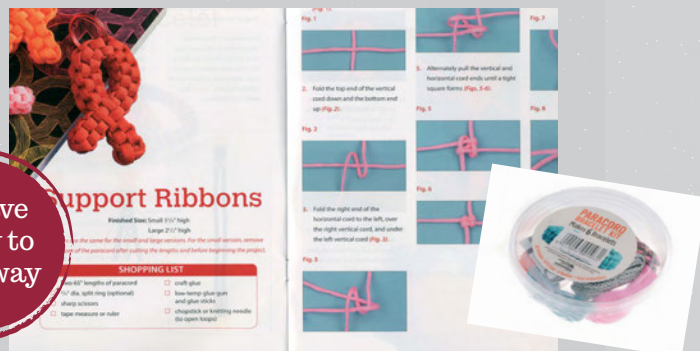
Paracord projects are increasing in popularity at the moment, encouraged by the ease at which you can now buy paracord in a great variety of solid, striped and variegated colours. New and Creative Paracord Crafts is a good introduction to this easy-to-use material, and the projects, layout of the book and the photos are designed to appeal to children.

The book contains nine projects

including playful 'para-people' dolls, five different bracelets and a water bottle carrier. Each project includes clear step-by-step photographs, and the general instructions pages at the back of the book show you the main knots and also how to finish the ends properly once you have completed a project. The publishers, Leisure Arts, have also released a range of paracord kits to accompany the book. Each kit contains lengths of paracord, bracelet clasps and basic instructions,

and the kits are available in different colour schemes. The book and a kit would make a great present!

New and Creative Paracord Crafts (ISBN 9781464728266) was published by Leisure Arts in May 2015 and is available at www.amazon.co.uk priced at £5.99. The accompanying kits are also available from www.amazon.co.uk, the one pictured here is priced at £6.60.



we have
a copy to
give away

Book review - Arm Candy



Like the other books reviewed this month, the projects inside Arm Candy would be a great way of entertaining yourself and any children you may have around, perhaps even the basis for a crafting birthday party! Laura Strutt has designed a total of 15 projects to help you create a wonderful collection of bracelets using a wide range of materials, including many you may not have thought of using for jewellery making before.

Beads, wire and various stringing materials have been joined by washi tape, safety pins, spray paint and even zips. Laura has clearly designed the projects to use materials that are easy to access, ones you may already have in your craft cupboard, and has also included one that uses recycled t-shirts.

Each project is well laid out with step-by-step photos accompanying the instructions, and each is simple and quick to make with Laura's help, so you can have an armful of new jewellery to wear in an afternoon! Quick tips are included throughout the book to help you master the techniques used, and customisation tips encourage you to adapt the designs, either to better match your style or to substitute materials.



Arm Candy (ISBN 9781910496152) was published by Pavilion Books in August 2015 and is available at www.amazon.co.uk priced at £9.99

Book review – Cords and Bling Jewelry



Continuing with the quick and fun jewellery theme, Cords and Bling Jewelry is a book aimed at adult beginner jewellery makers rather than crafting children. Sixteen projects add more sophistication and a sparkle to simple cord jewellery with beads, crystals and charms. The front cover shows some of the treats inside.

There are no step-by-step photos to accompany the

written instructions but colour diagrams are included to clarify any complex steps in some of the projects. To be fair, though, the projects are simple enough that the written instructions together with the main project photos give ample information. The Jewelry Making Basics section at the back of the book covers the main tools used in the projects, how to use simple findings and, as you would hope from a book based on cords, how to tie the basic knots used.

Each project includes a shopping list at the start to show you exactly what is needed. The cords, beads and charms are readily available in most bead shops, and it would be easy to substitute materials with those you already have.



Cords and Bling Jewelry (ISBN 9781464715051) was published by Leisure Arts in March 2015 and is available at www.amazon.co.uk priced at £5.99.

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About our designer...

Helen Bowen

One of the best aspects of being an Editor is getting to try out all the new tools. Beadalon are leaders in developing new beady gadgets

USEFUL INFORMATION • USEFUL INFORMATION • USEFUL INFORMATION
The tassel maker comes with clear, detailed instructions including step by step photos

no hassle tassel

Use the Beadalon tassel maker to make these metallic trimmings, perfect for a long necklace and slinky earrings.
By Helen Bowen



gather these supplies...

Pendant measures 74cm with 11cm drop

- Light gold metallic embroidery thread
- Antique bronze rolo chain link/12mm jump ring
- 2 Gold diamante rondelles
- 1 Antique gold three-sided patterned bead
- 1 10x14mm Dark turquoise Chinese crystal rondelle
- 1 8x10mm Light Topaz AB Chinese crystal rondelle

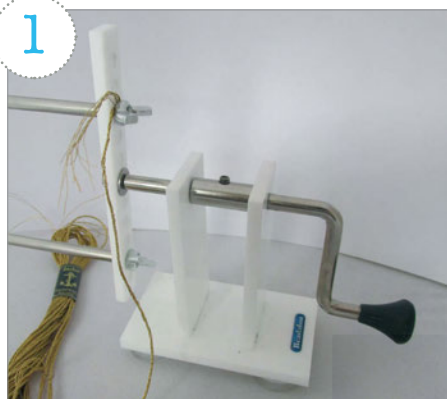
- 0.6mm Bronze wire
- Antique gold pendant bail
- Antique bronze chain

tools required

Beadalon Tassel Maker, chain nose pliers, round nose pliers, wire cutters, scissors

Here's how...

1



2



1 First set up the tassel maker. To make the pendant tassel in this project, place one rod into the hole, three from one end of the truss and the other rod into the second hole from the other end (six holes between). Put a screw through the central hole in the truss and screw it into the shaft of the crank. Using the thread directly from the skein, trap the end in the wing nut of one of the rods where it screws into the truss as shown.

2 Making sure the tool is firmly attached to your work surface with the suction cups provided, start to turn the crank and wind the thread around the rods. The more turns, the fuller the finished tassel. Turn between 15 and 20 times for a tassel like the one here.

3



4



3 Cut the thread from the skein leaving a 12cm tail then tie around the wound tassel loop by passing the thread through the loop and back on itself as shown. Tie twice in this way.

4 Temporarily loosen the wing nut that is trapping the other thread end and tie this off in the same place as you did the other end. Remove the tassel loop from the tool. You'll have a loop of threads held together by the knot.

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You can make two tassels at once with this tool. Tie off and add a jump ring to each end of the tassel loop that you remove from the rods. Cut the loop in two to leave two, equally sized tassels.

Who can resist a beady gadget? Especially one that makes a task quick and easy. The Beadalon Tassel Maker allows you to make decorative tassels from any thread you like and, by varying the rods in the holes in the truss, you can produce them in a range of sizes. I used a metallic gold embroidery thread but experiment with different materials to find one that suits your design.

Variation ...



5 Thread a round chain link or large jump ring through the loop of thread where the knot is and close.

6 Cut 15cm of wire and wrap the two sides of the thread loops together below the chain link. Wrap four or five times then form a tight spiral with any remaining wire. Now cut the bottom of the tassel loops with sharp scissors. You can trim the tassel to the size you want and tidy up any loose ends.

7 Cut 10cm of wire and turn a wrapped loop at one end, attaching to the tassel before closing. Thread on a turquoise crystal rondelle, diamante rondelle, topaz rondelle, diamante rondelle and a patterned gold bead. Turn a wrapped loop above.

8 Attach the pendant to the bail with another chain link or jump ring. Cut chain to your desired length (the pendant shown is long enough not to require a clasp). Thread on the pendant and join the chain by temporarily opening a link at one end.



Light and luxurious

HERE'S HOW Create earrings to match the 'no hassle tassel' by making two smaller tassels to match the larger one (move the rods on the truss closer together). Bind each tassel with wire and attach to a jump ring or chain link as in the pendant. * Cut 10cm of 0.8mm bronze wire and turn a wrapped loop at one end, attaching to a tassel. Thread on an 8x10mm dark turquoise crystal rondelle, a diamante rondelle and a 9mm antique gold patterned bead then turn a wrapped loop above to secure. Attach to an earwire* and repeat from * to * for a second earring.

shopping guide

Beadalon Tassel Maker – GJ Beads – www.gjbeads.co.uk
 Chinese crystal – Totally Beads – www.totallybeads.co.uk
 Gold patterned bead – Sara Jane Jewellery on Ebay
 Bronze wire, diamante rondelles – The Bead Shop Manchester – www.the-beadshop.co.uk
 Metallic embroidery thread – Pins and Needles Leicester on Ebay
 Chain – KittyPink on Ebay

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highland bouquet

Create Fleur Hastings beautiful bouquet necklace using stunning shell pearls, gold jump rings and sumptuous purple ribbon, perfect for a late summer occasion.



About our designer...

Fleur Hastings

I have been designing and making jewellery since I was very young. 6 years ago I decided to start my own business Rocks n Chains. I love making jewellery in many different mediums. I have worked for Jewellery maker as a designer now for a year.

DESIGNER SECRET • DESIGNER SECRET •
If you struggle to see the end of your monofilament whilst working, take a permanent marker pen and colour in the end. This will make it much easier to spot!
DESIGNER SECRET • DESIGNER SECRET •

gather these supplies...

Necklace measures 52cm

- 35 8mm Dusky pink Shell Pearls (A)
- 25 8mm Purple faceted Shell Pearls (B)
- Approx. 70 7mm(o.d.) Gold plated copper jump rings
- Approx. 40 6mm(o.d.) Gold plated copper jump rings

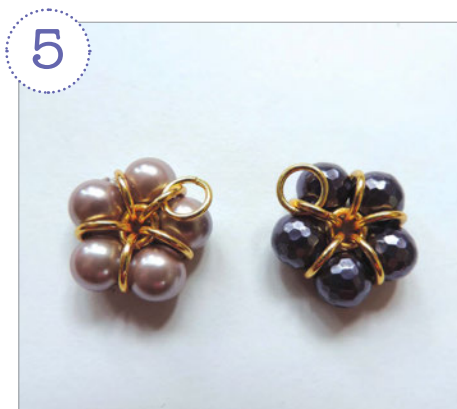
- 96cm 3mm Purple satin ribbon
- 2 Fold over ribbon ends
- 1 Gold plated 'S' clasp

tools required...

Flat nose pliers, chain nose pliers,
scissors, jewellery glue.

Shell Pearl is reconstituted shell formed into a round pearl shape. They are more uniform than natural or cultured pearls and less susceptible to damage from perfume and lotions.

Here's how...



I Start by opening all of the small jump rings and closing all of the large jump rings. Make sure that each jump ring is closed perfectly as any bad closures will show on the finished piece and could get caught on clothing. Take a small open jump ring, add five closed large jump rings onto it and then close it.

2 Cut 15cm of monofilament and thread on one dusky pink Shell Pearl (A). Thread the end of the thread through one of the large jump rings. If you are struggling to see the end of the monofilament, refer to the useful information circle within this project.

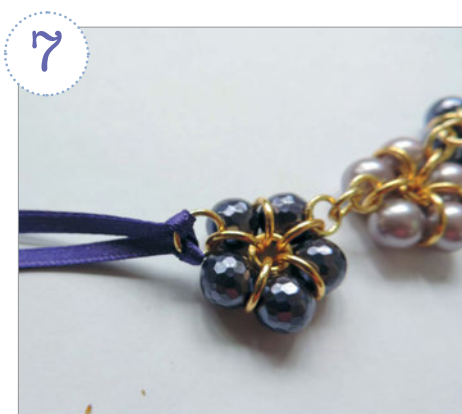
3 Continue by threading 1A then pass through the next jump ring. Keep threading pearls and passing through the rings until you have five shell pearls in place. Both ends of the monofilament should now be together.

4 Tie the ends of the monofilament using a secure knot – take the right end over the left and tie an overhand knot and then take the left over the right and tie another overhand knot. Use a small dab of jewellery glue on the knot for security. Make seven of the dusky pink flowers in total. Now make five flowers using the purple faceted Shell Pearls (B). Leave the glue to set, preferably over night.

5 Add a small jump ring to one of the large jump rings on each flower as shown.

6 Working anticlockwise, miss one of the large jump rings and then add another small jump ring to the next large jump ring along. Do this with all the flowers except for one purple one which will be the necklace focal, and use larger jump rings for the very end flowers to allow more room for the ribbon. Now connect all but the focal flower together using small jump rings as shown. The two 'empty' jump rings on each flower should be at the bottom so the necklace hangs correctly when worn.

Two shades from the new season Pantone colours jumped out at me – Cashmere Rose and Amethyst Orchid. The two colours made me think of the abundant heather in the Scottish Highlands and I instantly knew they would be perfect for a floral design. This necklace is high in impact, with its luxurious gold findings, but low in complexity. The Shell Pearls are perfect rounds which makes them ideal for working into chain maille elements. Textiles are a big theme in catwalk jewellery at the moment and so the ribbon is the model finishing touch.



7 Taking two 24cm pieces of ribbon, fold them in half and pass the fold through the large jump ring on an end flower. Take the tails of the ribbon and pass them through the loop and gently pull them tight to form a Lark's Head knot. Repeat with two more lengths of ribbon at the other end.



8 Attach ribbon findings to the ends of the ribbon. For security, add a small amount of jewellery glue. Add a dusky pink flower to each ribbon end as shown. Attach the clasp.



9 Add a large jump ring to each of the bottom two jump rings on the centre flower. Add a small jump ring to each large jump ring. With the remaining purple flower, add one large jump ring through one of the rings on the flower and through the two jump rings just added. This will be your drop focal.



Variation...

Highland heather

HERE'S HOW: Make a purple flower as in the main project and add a small jump ring to attach to an earwire. Miss one jump ring on either side of the ring added and add a small jump ring to each of the bottom two jump rings in the flower. Connect these together with another small jump ring. Take three 12cm sections of chain. Add the middle link on each to one of the newly added rings. Repeat for a second earring.

To make the flowers smaller use a 6mm bead and 6mm and 5mm outer diameter jump ring, or to give the flowers a different look add in different coloured gemstones for multi coloured flowers.

shopping guide

All beads and supplies are available from Jewellery Maker – www.jewellerymaker.com

live and learn

Our pick of the workshops, courses and bead groups on offer around the country this autumn and coming winter

Welcome back to our twice-yearly feature, aimed at bringing you a selection of opportunities to broaden your jewellery making skill set or meet other makers. We've asked our favourite bead suppliers to tell us about upcoming workshops, courses and beady get-togethers across a wide range of techniques and have picked our favourites to publish here.

Whether you are new to jewellery making and want to get a good grounding in the basics, or are an experienced maker keen to gain a more advanced skill, you are sure to find something to whet your appetite for learning.



COURSE REVIEW...

COURSE TITLE: Beginners Resin Workshop
VENUE: Resin8, Winchcombe, Gloucestershire
TUTOR: Clare John
REVIEWER: Helen Bowen

I have always shied away from resin in the past as it seemed a bit messy and easy to get wrong. It's one of those mediums which I think is just easier to get to grips with in a workshop environment rather than books or dvd/video. Clare's workshop for resin novices was the perfect choice for me. At the Resin8 base in Gloucestershire, a small group of us learnt the basics including safety considerations, chemicals and tools and then, after a short demonstration, it was time to play! Within minutes, we were mixing up coloured resin for our first pendant and letting our creativity go wild with little more than resin and a cocktail stick! We started with coloured transparent resin then moved on to mixing our own colours using colour pastes and clear resin. At every stage, we applied our new knowledge to create a piece of jewellery, including having fun with embedding small items and using doming resin to make really 'finished' pieces. The small group meant there was plenty of time for questions and Clare was a great and extremely knowledgeable teacher. I came away from the class with a new love of resin and a bag full of supplies to experiment at home and I would recommend the course to everyone.



Over to you...

Write all about it...

Have you attended a workshop recently or are you booked into a course this year? We are looking for local reviewers to tell us about their learning experiences. We will feature short reviews on courses both in the magazine and on our blog so if you feel you could write around 200 words and provide a photo or two of the course in action (or the pieces you make!), get in touch with us at bab@traplet.com.

Find out more...

To find out more about any of the courses featured this month, follow the links provided to the course providers' website. Many of the courses on offer are repeated several times during the year so if the one shown is fully booked, find out when the next one is scheduled for.

Group notices...

Did you know that Beadsisters in Scotland run informal chain maille and wirework groups? Just bring along a project you are working on and take advantage of the expertise available. Chain maille groups get together on the first and second Wednesdays in the month, from 1-4pm and on every second Wednesday evening, from 7-9m. Wirework groups meet on the fourth Tuesday in the month, from 1-4pm and on every fourth Wednesday evening, from 7-9pm. All skill levels are welcome and holidaymakers can come along too! For more information and dates, visit the website www.beadsisters.co.uk/pages/groups.htm

Course details are correct at time of publishing but are subject to change. Additional charges for materials may apply.



The Bead Shop, Manchester M4 1PW

5/9/15	The Magic of Malas (hand knotting)	2 hours	£30
12/9/15	Loop Camp: Mastering the Wrapped Loop Technique	2 hours	£25

Website: academy.the-beadshop.co.uk/events

Two Jays Creative Days, Matlock DE4 5LB

29/8/15	Wire and Gemstone Heart with Michelle Naylor	full day	£89
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Email: twojays241creativedays@gmail.com

The Bead Shop, Nottingham NG1 6HY

3/9/15	Double St Petersburg Chevron Bracelet	3 hours	£25
17/9/15	Dichroic Glass Jewellery	3 hours	£50
19/9/15	Khéops® par Puca® Beaded Bracelet	2.5 hours	£25
3/10/15	Introduction to Wirework	2 hours	£15

Website: www.mailorder-beads.co.uk/shop/workshops

Spellbound Bead Co, Lichfield WS13 6JW

26/9/15	Peace Bracelet (new class, perfect for beginners)	2 hours	£20
27/9/15	Dauphine Necklace (new class)	2.75 hours	£25
27/9/15	Spiral Rope	3 hours	£30
3/10/15	Beginner class	2.5 hours	£20
4/10/15	Christmas Decorations with Wire	2.5 hours	£25
1/11/15	Simple Knotting	4 hours	£40

Website: www.spellboundbead.co.uk/workshops

Jewellery Maker, Redditch B98 9HF

4/9/15	Kato Poly Clay with Debbie Bulford	full day	£74.95
6/9/15	Winter Bride Accessories with Sheila Davies	full day	£79.95
10/9/15	Paracord Party with Mark Smith	full day	£84.95
17/9/15	Woven Rings with Gemma Crow	full day	£79.95
18/9/15	T-Shirt Yarn Projects with Gemma Crow	full day	£89.95
28/9/15	Silver Clay Cocktail Rings with Tracey Spurgin	full day	£149.95
30/9/15	Wirework Intermediate with Laura Binding	full day	£79.95

Website: www.jewellerymaker.com/en-gb/workshops/

Spoilt Rotten Beads, Ely CB6 3TA

5/9/15	CRAW Bezelling with Susie Hoad	4.5 hours	£30
9/9/15	Bead Loom Workshop with Jo Barclay Loggie	4 hours	£30
23/9/15	Cellini Spirals with Juliet Browse	5 hours	£40
3/10/15	Pearl Knotting - Beginners/Improvers	3 hours	£25
16/10/15	Paper Beads with Liz Cornish	5.5 hours	£45
28/11/15	Lets Hubble! with Melanie De Miguel	6 hours	£30

Website: www.spoiltrottenbeads.co.uk/jewellery-making-school-b168487.html

Resin8, Winchcombe GL54 5LX

26/9/15	Beginners Resin	full day	£60
27/9/15	Intermediate Resin	full day	£60
10/10/15	Advanced 2-day	full day	£120
24/10/15	Resin Mosaic Jewellery	full day	£60
6/11/15	Beginners Resin	full day	£60
26/11/15	Intermediate Resin	full day	£60
4/12/15	Christmas Decoration Workshop	full day	£60

Website: resin8.co.uk/classes-28-w.asp

Monty's Beads, Exeter EX4 3PX

16/9/15	Silversmithing for beginners (6 weeks)	2.5 hours	£140
16/9/15	Stone setting (4 weeks)	2.5 hours	£100

Website: www.montysbeads.com/lessons

CJ Beaders, Highcliffe BH23 5NX

Thursday morning	Beading Group (all skill levels)	2.5 hours	£1
1/9/15	Fantastic Herringbone Bracelet and Earrings (Intermediates)	2 hours	£20
12/9/15	Oh What a Spiffing Netted Rope!	2 hours	£20

Website: cjbeaders.com/jewellery-making-lessons

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chunky cool

Take the season's cool tones and combine them in these disc beads, small enough for necklaces and earrings. By Jolene Wolfe



About the designer

Jolene Wolfe

Jolene Wolfe has recently moved in to a fabulous new studio set in the beautiful grounds at Manor Farm Heritage site in Ruislip, Middlesex, where she teaches lampwork bead making. You can find Jolene's handmade lampwork beads at www.kitzbitz.com and on Facebook at www.facebook.com/KitzbitzArtGlass



gather these supplies...

Bead measures 12x14mm

- 1 rod of CiM Adamantium
- 1 rod of CiM Dirty Martini
- 1 rod of CiM Olive
- 1 rod of Lauscha Dark Teal

tools required

1.6mm mandrels, bead release, long nose tweezers for pulling stringers, wheeled nippers, rod rest, handheld graphite paddle, CG disc BR33 small stubby bicone spacers, duel fuel lampworking torch, kiln for bead annealing

Here's how...

1



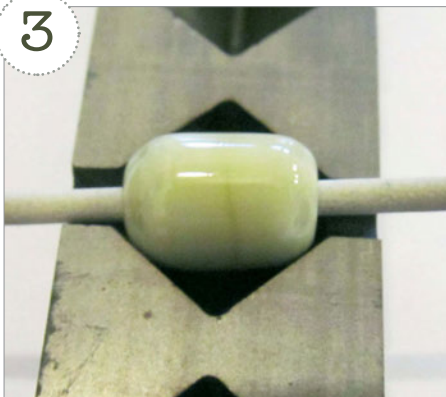
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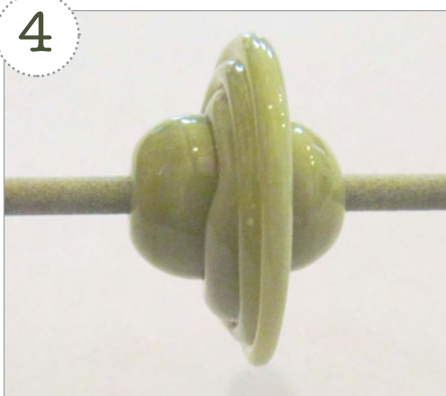
1 Melt a pea-sized gather of glass on the end of one of your glass rods. Allow the gather to cool slightly and then pinch a small amount of the hot glass with your long nose tweezers and pull the gather out slowly into a stringer. Rest your stringer on a rod rest to cool and carefully nip the stringer from the end of your rod. Repeat the process with your other glass colours.

2 Warm your mandrel through and place two small wraps of Dirty Martini glass side by side to create a wide footprint for your bead. Heat your wraps and roll them out on a hand held graphite paddle to create a smooth and even cylinder. Check the length of your cylinder against the 12x14mm cavity in the stubby bicone roller.

3



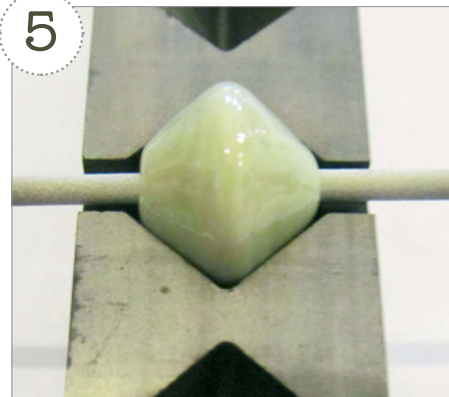
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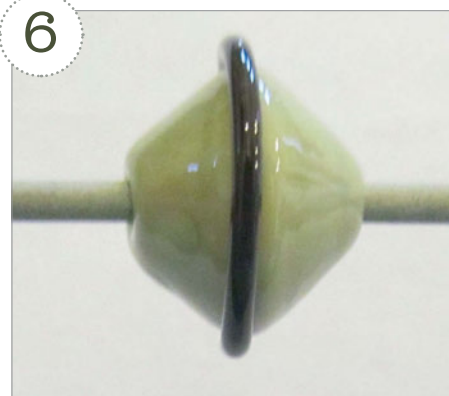
3 If the base cylinder is too short, heat the bead through again and roll it out a little more on your paddle until the length suits. Heat again and press the cylinder in the roller cavity several times, turning the mandrel slightly each time to smooth off the corners of the cylinder.

4 Wrap a generous disc of Dirty Martini glass around the centre of your base bead and begin to melt it in slowly, working at the top of the flame where it is slightly cooler. Add a smaller second wrap of glass if more bulk is required and then heat the bead gently until the additional wraps are melted in smooth.

5



6



5 Bring your softened glass bead to the 12mm long cavity and press it in gently. Rotate the mandrel a quarter of a turn and press again. Warm your bead through again until it softens slightly, and repeat the pressing and rotating process until your bead has taken on a balanced disc shape.

6 Wrap the centre of the chunky bicone with Adamantium stringer. To do this, turn down your torch flame, heat the tip of the stringer until it glows, and then touch it to the underside of your base bead. Next, feed the stringer into the flame slowly, rotating the bead as you go to attach the stringer securely.

Here I'll show you how to make create striking chunky disc beads with stringer wraps. Switch up the base colour but use all three of the other glass colours to decorate for perfect mix and match beads.

Variation ...

Hot and chunky

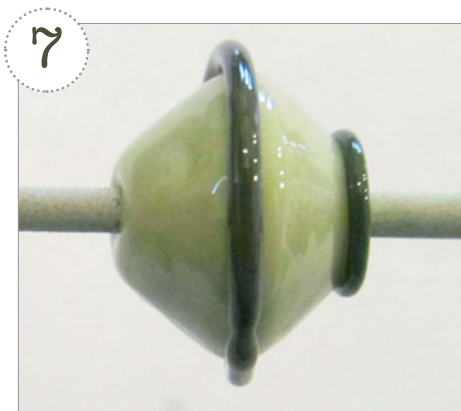
HERE'S HOW: Follow the directions above but with warm reds, apricots and oranges inspired by the Pantone Color Palette for Fall/Winter 2015. I'd recommend using Effetre Red Purple, CiM Alley Cat, Effetre Apricot and Lauscha Opaque Pink.



Designer Inspiration ...

To make the choker, take a single coil of necklace memory wire and turn a loop at one end. Thread on a haematite twist bead (A), a light coloured lampwork bead (B), 1A, a dark coloured lampwork bead (C), a 10mm opaque olive faceted round (D), 1B, 1D, 1C, 1A, 1B, 1A. Turn a loop at the other end of the memory wire. *Cut two 2m lengths of silver grey macramé cord and tie the centre to the one of memory wire loops. Push the beads to the centre of the wire then, using the wire as the lazy cord, spiral knot the cords until you reach the beads. Tie and overhand knot with all the cords.* Repeat from * to * on the other side of the necklace. Thread an olive green 4mm faceted round onto each strand and knot them at different heights from 1cm to 3cm on each side of the necklace. Trim any ends. Add a simple clasp.

For the earrings, cut 8cm of 0.8mm wire and turn a loop at one end. Cut two 20cm lengths of cord, fold in half and attach them to the loop using a Lark's Head knot. Add 4mm rounds to the cords as you did for the necklace and trim excess cord. Thread a lampwork bead and a 10mm opaque olive faceted round onto the wire and turn a loop above to secure. Attach to an earwire and repeat in full for a second earring.



7 When you have created a complete ring of 1mm Adamantium stringer around the centre of your bead, flame cut the stringer away from the base bead and repeat the process with your Lauscha Teal stringer to create a second line of detail close to the bead hole on the right hand side of your bead.

8 Pick up your Olive stringer and add five or six dots to the left side of your bicone close to the bead hole. Melt in all of your raised decoration slowly in the top part of the flame. Smooth and shape your finished bead by rotating the bead gently in the next size up cavity in the stubby bicone roller. Warm the bead through and place it the kiln. When your beads are annealed, cooled and have been cleaned, give them a matt finish by tumbling. Add them to a barrel three-quarters full of with water, scrap glass beads, and a tablespoon of silicon carbide grit as the tumbling medium and tumble for approximately two hours.

shopping guide

Lampworking Supplies – Off Mandrel – www.off-mandrel.com
 Lampworking Supplies – Tuffnell Glass - www.tuffnellglass.com
 Graphite Bead Rollers USA – CGbeads - www.cgbeads.com

meet and greet



Gabriella Pacitti

Q Can you tell us about your career up until this point and how you became interested in making jewellery?

A My mum and me are firm believers in DIY, and enjoy attempting to make and create things ourselves. It was with this conviction that I bought my first few basic chains and charms and began making simple pieces for my mum and me. It didn't take long for things to escalate and in November 2014 I opened Bambi Jewellery via the handmade goods website, Etsy. I am studying Italian with history of art at university and Bambi Jewellery was perfect for fitting in around my studies. Uni is great, but since I finished at high school and college, I've felt a real lack of hands-on creativity in my life! My current subject requires me to read, research and write lots, and it isn't the same as getting messy with paint, or creating something that has a little part of you in! Bambi Jewellery has really helped me unleash that creative side again, and the work goes perfectly with my love for DIY.

Q Roughly how long does it take you to design and make a piece of jewellery?

A I have a few designs that remain pretty constant although the range is ever expanding! I also regularly offer exclusive one-off pieces and am always open to accept custom requests for something made 'just so'. It means it's really hard to answer this question. Generally, brand new designs for jewellery pieces take a minimum of a couple of weeks to become reality. This is mainly because orders and custom requests always take priority

This month we meet 20 year-old, Gabriella Pacitti – the founder and face behind Bambi Jewellery, a small UK-based jewellery label that provides fun, quirky and unique jewellery to fun, quirky and unique individuals all over the world. Gabby manages every aspect of her growing business – from sourcing to designing and creating, and from photography through to advertising and packaging. We find out more ...

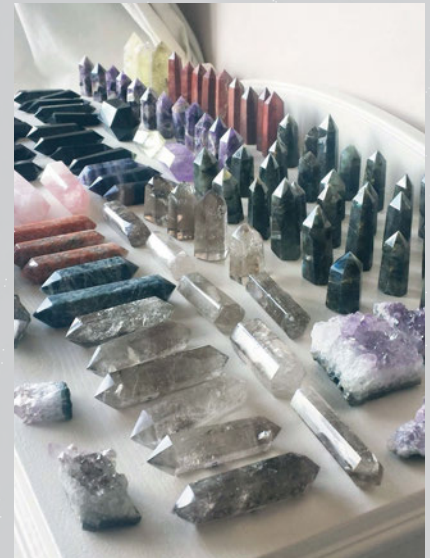


This Labradorite bracelet is one of an expanding range of designs

over new pieces – I am not very good at containing my excitement and can't help but release several stones and pieces all at once!

Q What are the most challenging aspects about working with crystals?

A There are many aspects that are challenging with working with crystals. It's a very specific material to use and I find myself having to do lots of my own research and experiments to work things out. Due to their nature, crystals grow all over the world. I am a very tactile person and love to touch and feel what I am buying which is not always locally possible, but I do place great emphasis on finding trustworthy and constant suppliers who know their stuff, so that once I receive my crystals or supplies, I can be sure to expect exactly what I purchased. Another challenging aspect that comes as part of the job with crystals is their uniqueness. Of course this is a great aspect that I value, but even when buying a large quantity of what is classed as the same stone, no crystal is ever the same. In turn this has led me to create more custom and one-off pieces that make my job continuously different, interesting and evolving.



My stone collection waiting to be transformed into unique pieces

Q What inspires you in your work? Is there a particular artist or designer whose work you admire?

A As previously said, Bambi jewellery began with the need for creativity. As a result of this, I feel my own self directly inspires my work. Everything I make and sell is something I would want, or would wear myself. I have always strived to be a little quirky and different, and don't mind being bold, unusual or unconventional to achieve this. I also feel it's important not to lean too heavily on a sole artist or designer, as it may restrict or bias your individual creativity, therefore I would more accurately say that I am aware of the work of several others (both utilising stones or experts in other fields) rather than just one individual.

Q Do you source crystals with a design in mind or do you prefer to let the unique crystal shapes lead your design work?

A Both! Sometimes I will source a certain type of material or crystal, and will stumble across a new and unusual one I like the look of. For example, this happened when I was chain shopping and found some

really interesting braided faux leather cords. I then incorporated them into a few necklaces to eventually find that it's a really great alternative to typical chain. It creates more of a statement, and is really comfortable and light to wear. I also played about with making the cord completely detachable from the stone and think is a really fun and practical way to mix and match – it's a design that's gone down really well and it's definitely a favourite of mine! Other times, I'll look at the individual stones and assess aspects such as their weight, length/width, cut shape and texture to determine what can be made from them – not all stones suit the same style or design.



Braided faux leather cord makes a great alternative to chain for this Hermes necklace

Q What does your workspace look like?

A When Bambi Jewellery used to be much smaller in the first few months it began, my workspace was the study desk in my bedroom. It meant my bedroom was often cluttered and confusing (my mum would say it still is!). My workspace now resides downstairs in what was the family dining room. Undisturbed, this is where I freely reside to do everything related to my jewellery. Around the main table you can find boxes upon boxes of packaging envelopes, even more boxes for gift packaging, several drawers for materials, and (you guessed it), more boxes for finished pieces. On the table there are typically tools, stones and findings scattered about, where several



My worktable is surrounded by piles of Bambi Jewellery packaging

pieces are made simultaneously. I am constantly making new pieces for the store (and juggling orders), but with only myself behind the brand, it's not always possible to release them as quickly as I would like and I try my best to multitask. It is however, my own little retreat in the family home and I am really glad, as my family is, to make great use out of a room that otherwise is only used on special occasions.

Q You offer a bespoke service where customers can help design their own jewellery pieces, do you prefer working on bespoke orders or do you prefer the creative freedom of working on your own designs?

A I am going to confess here that custom pieces are my favourites. I am very proud and pleased to go the extra mile for customers and always let them choose their own stone when possible. Each stone has its own characteristics and look, and, as mentioned before, lends itself better to some designs or styles than others. Sometimes I am approached with a design in mind. In these instances, I will help them pick out the ideal stone. Other times, a customer will fall in love with a stone first and asks me to select the style that would suit it best. It still amazes me how many people pass me complete creative control and ask me to surprise them – it makes me feel really trusted and valued as a designer and jewellery maker. You just never know what the end result will be and sometimes this creative freedom leads to a completely unique or new hybrid design. The important thing for me at the end of a custom design process (no matter how much or how little input from the customer) is that they get a beautiful item, made solely with them in mind – an extra special piece of jewellery infused with their own essence!



This white cord Rose Quartz necklace was one of my favourite custom designs

Q Many crystals are said to have healing properties, is this something you like to promote through your jewellery?

A Yes! I really got into crystals for their aesthetic beauty – they are such attention grabbers! However, over time and with a keen interest, I have learned a lot about the other qualities they hold – it is a fascinating subject area. I try as best I can to accommodate the interests and needs of all my customers in this respect. Some are simply interested in the aesthetics of the jewellery, whilst for others, the benefits of the crystal are really important.



The Kyanite in these pendants is said to align and balance all chakras

Q Do you have a favourite piece from your collection or a preferred crystal to work with?

A I love all my designs and everything I make is something I would wear myself. However, the Empress Collar is one of my top favourites – it's a real statement piece with a bohemian feel and looks great dressed up or down! As for favourite crystals, I will probably say colourful flashing Labradorite (it is a speciality of mine). These rare stones may not look much at first glance but when in motion, they can display a bright colour spectrum of cool and warm tone colours – much like the wings of a butterfly.



This Amethyst Empress Collar looks great dressed up or down!

To find out more about Gabriella and her fabulous designs, log on to the following:
Shop: www.etsy.com/shop/BambiJewellery Website: www.bambijewellery.com Instagram: [//instagram.com/bambijewellery/](https://www.instagram.com/bambijewellery/)

gather these supplies...

Brooch measures 6.5 x 8.0cm

- 1mm (18 AWG) Round copper wire
- 0.4mm (26 AWG) Round copper wire
- 0.25mm (30 AWG) Round copper wire
- 79 3mm (size 8/0) Round gold plated copper beads (1mm hole)
- 2 4-5mm Round antique bronze plated copper beads (1mm hole)

- 2 3mm Round rainbow coated Haematite gemstone beads
- 1 20x15mm Turquoise pear cabochon (no drill hole required)
- 1 15mm Lapis Lazuli smooth puffy coin-shaped gemstone/round cabochon.
- 1 4-5mm Turquoise round gemstone
- 1 6mm Turquoise round gemstone

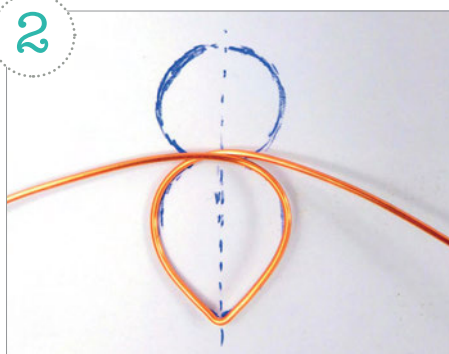
tools required

Round nose, chain nose and flush cutter pliers, pen and paper, XL Beadsmith sticky bead mat, planishing hammer and steel block

1



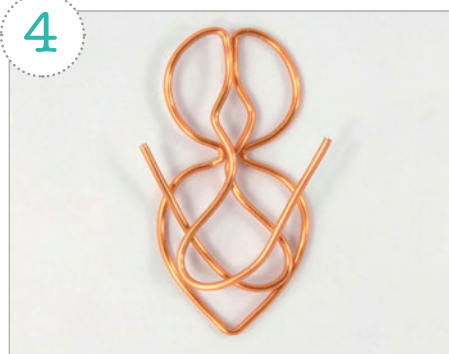
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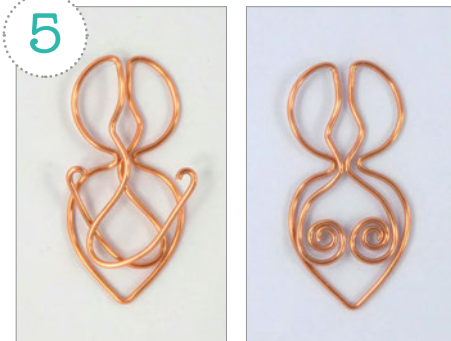
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1 Place the 20x15mm Turquoise cabochon and the 15mm coin Lapis Lazuli on a sheet of plain paper as shown to form the abdomen and thorax of your moth. Draw around each gemstone with a 1mm clearance (to allow for wire wrapping). It helps to draw a dotted vertical midline to ensure symmetry.

2 Cut 30cm of 1mm wire and make a bend at the centre point – the tip of the abdomen. Get a nice sharp bend by using chain nose pliers to clamp close to the bend on each side. Place the wire over the abdomen part of the drawing and shape using your fingers.

3 Make a small bend at the top of the abdomen section to create a little waist for the moth, using pliers and fingers to shape over the drawing. Squashing gently either side of each bend will help you create a more acute angle. Continue to shape the wire ends in a circular form, either side of the Lapis gemstone, until they meet at the top.

4 The wire ends will form the backing plate for the gemstones and be attachment sites for more wires. Referring to the photo, and regularly checking the wire still fits around the gemstone, begin by bending the ends sharply downwards into the thorax space, taking care not to distort the circular shape. Make a little angle in each wire 6mm into the thorax, splaying the wires outwards slightly. Now bend inwards another 3mm along the wires, back towards the midline to form a diamond shape, then straight downwards through the middle of the waist section. Next, curve each wire within the abdomen so they touch the outer frame a third of the way up from the abdominal tip on each side. Curve the wires upwards so they point out over the opposite edge of the abdominal frame about two thirds up from the tip and cut the ends so they project about 12-15mm from the side of the lower abdomen shape.

5 Begin to curl the wire ends using round nose and chain nose pliers then trim the last 1-2mm of each curl so you will form a nice smooth spiral. Keep loosely spiralling the wires so that they form a little upside-down heart shape that fits inside the abdomen frame space.

6 Now plan the head section. Place the frame you've already made onto plain paper and draw a head section with the head bead you are using as a guide. (The bead in the image is smaller than the one I eventually used)

midnight moth

Learn to make a beautiful little resting moth brooch, set with richly coloured Turquoise and Lapis Lazuli, in part one of this step-by-step tutorial from Rachel Norris.

DESIGNER SECRET • DESIGNER SECRET •
Practice making the shapes and the wraps with scrap wire so you are happy that you can get the shape right with the real thing.
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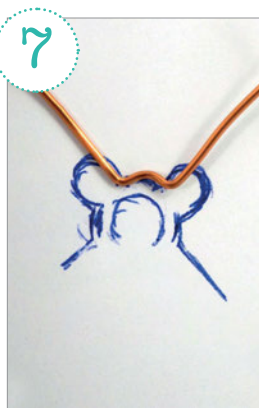




About our designer...

Rachel Norris

I have been making jewellery for five years and for the last four years I have been a guest designer for Jewellery Maker TV which has been an amazing experience. I have filmed seven wirework teaching DVDs with JM and have since released my own range of DVDs dealing with natural forms – flowers, leaves and many beautiful creatures of the air and sea.



7 Cut 80cm of 1mm wire and make a shallow 'W' shape at the centre point of the wire with pliers. Make sure it fits over the top of the head drawing in between the eye frame shapes. Using round nose pliers, make the eye frame shapes on either side of the 'W'. Place the shape next to the thorax and abdomen with the wire ends projecting downwards and outwards ready to make the wings.

8 Cut 10cm of 1mm wire and make a circle at its centre point by wrapping around the base of your round nose pliers. This shape should fit inside the head section you just made with a little gap to allow for wire weaving. We'll call this section the inner head frame. Refer to photo 12 to see how this will fit into the head section.

9 Next make bends in the ends of the inner head frame so that you have straight projecting wire ends of about 2.5cm in length from the circle shape. Bend the wire ends upwards from the plane of the circular shape as shown (so that the shape you have made does not lie flat).

10 Cut 15-20cm of 0.25mm wire and wrap the centre point to the middle top of one eye socket frame. Wrap in both directions then stop halfway around each side of the eye socket. Thread a 3mm Haematite bead onto one wire end and pass the other 0.25mm wire end through the opposite side of the gemstone (a criss-cross attachment). Pull the wire ends firmly to pull the little gemstone into place within the eye socket.

11 Continue wrapping the 0.25mm wire ends to the base of the eye socket. Trim and tuck in neatly around the frame wire. Repeat with another bead in the other eye socket.

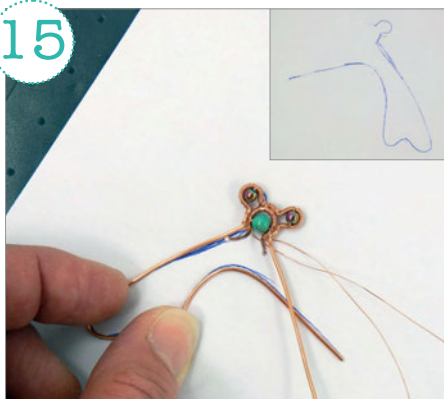
12 Cut 1m of 0.25mm wire and wrap it around the middle of the head frame three times. Now take the inner head frame you made and bind it to the outer head frame using three wraps of the wire across and around both frames on either side of the initial three wraps. Wrap only around the top of the outer head frame for two to three wraps and then pass the wire ends back to the inner head frame and wrap around that only until you are level with the base of the eye socket on either side of the head section.

I've used wire binding, wire shaping and weaving techniques to create this brooch design which includes how to make the brooch pin as well as an alternative wing finish. It would make a beautiful keepsake or gifts for a friend or family member, especially nature lovers! The design can be easily adapted for different shapes and sizes of gemstones.

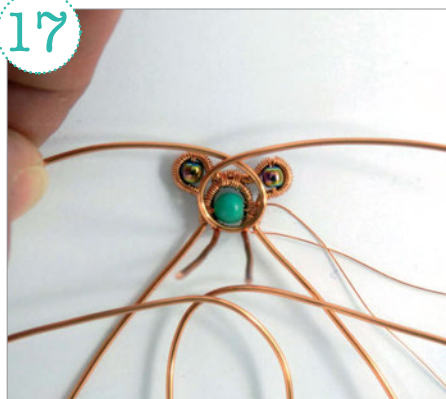
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13 Wrap three times around both inner and outer head frames on either side of the head then on each side, only around the inner head frame. Add in a 6mm bead using the 'criss-cross' method of attachment used previously. Continue wrapping twice more around the inner frame only on either side and then around both frames two or three more times until you reach the bottom of the head frame. Do not cut the 0.25mm wire ends!

14 With your two frame sections next to each other, shape one wing with one 1mm wire end, gently curving outwards and downwards from the head frame and leading to a wing tip at about the same level as the tip of the abdomen. Form a gentle 'W' shape, leading the wire back towards the midline and then curve the wire back across the body. Cut the end to about 5-6cm from the midline.

15 It's important that the wings are symmetrical so, place a sheet of paper onto a spongy mat and press the first wing shape firmly down onto it so it makes an impression. Turn the paper over and trace over the impression to give you a mirror image template.

16 Use the template to form the other wing and trim the wire ends so that they are at least 5cm in length from top of the inner side of the wing. Hammer the wings only on a steel block to work-harden them without flattening them but don't hammer the wire ends or the head section.

17 To start an antenna, cut 10cm of 1mm wire and form a circle at the centre, using the base of one prong of your round nose pliers. The circle should fit onto the head section so that the base of the circle fits at the base of the head as shown.

18 Thread two 3mm copper beads onto the circle and then bend the 3cm wire ends away from the circle. Now spiral the wire ends using the same technique you used previously, trimming the wire ends to get a nice round shape, and hammer only the spirals to flatten them.

In literature,
the moth is thought
to be a symbol of
intuition, dreams, awareness,
clarity and transformation
as well as being symbolic
of grace and beauty.



20 Wrap the wire ends along each side of the antenna section until you get to the base of the eye socket. Make sure the 3mm beads threaded on to this section are sitting at the base of the eye socket under the other eye beads already in place.

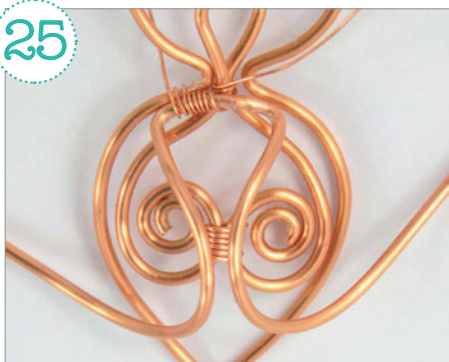


Bind the frames in the same way on the other side then wrap both wires along the antennae until you reach the base where the two wires are closest. Here, attach a 3mm round copper bead using criss-cross attachment. Continue wrapping up along the antennae for 6-7mm. Trim and tuck in the wires neatly.



2.4 To make the cabochon setting, cut 15cm of 1mm wire and make a gentle curve about 10mm long at the centre point. (This curve needs to fit nicely around the top curve of the pear-shaped Turquoise gemstone) Bend the wire ends sharply up at an angle and press the wire ends with the heat of your fingers to curve over the gemstone then splay out as shown.

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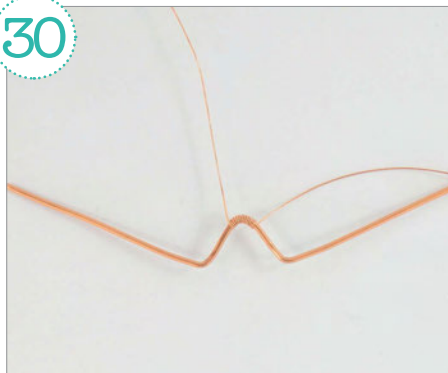
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25 Cut 1m of 0.25mm wire and, using the centre point, wrap it a few times around the gentle curve on the cabochon setting section you made in the previous step. Place this section over the top of the abdominal frame section and use the 0.25mm wire ends to bind it to the frame in two places (the midline and 5-6mm across from the midline on one side at the top of the pear-shaped part of abdominal frame).

26 Continue wrapping the 0.25mm wire along the cabochon setting section across from the midline of the abdominal frame and bind to the setting a third time, 5-6mm along from the midline. Check the stone fits well then trim the 1mm wire ends so they project for 22mm from the side of the frame.

27 Remove the cabochon and continue wrapping along the sides of the setting section until they start to run closely together.

28 Now attach a 3mm round copper bead using the 0.25mm wires and the criss-cross attachment method. Continue wrapping up along the sides of the cabochon setting section for six wraps. Add in another 3mm bead and continue to wrap along the setting wires for another 3-4mm. Trim and tuck in the wire ends. Curl the 1mm wire ends to form loose spirals for the cabochon setting and press these into place along the side of the stone.

29 Cut 10cm of 1mm wire and make a 'V' shape at the centre point with 3.5cm lengths of wire projecting to either side. Don't cut the wire to size until you have checked the fit of the 'V' properly. It should fit over the bottom third of the pear-shaped gemstone, bisecting it at this level.

30 Cut 1m of 0.25mm wire and, starting at its centre point, wrap along the tip of the 'V' to about 4mm along on either side. Make sure this wrap is far enough along the 'V' so that you have reached a point where you can attach to the rest of the cabochon setting in the next step.

31 Using the 0.25mm wire ends from the 'V', attach them to the rest of the cabochon setting (at two points where they touch) with seven or eight wraps around both frame wires. Continue to wrap along just the 'V' section until you reach a point 15mm from the end of each 1mm wire. Trim and tuck in neatly.

32 With the pear-shaped gemstone in place, attach the centre point of 1m of 0.25mm wire to the tip of the pear-shaped setting and start to wrap either side. When you get to the point where the 'V' frame touches the pear frame setting on each side, bind three or four times around this as well to join it to the abdominal frame. Carry on up each side of the frame until you get to a point where the wire curls (on the cabochon setting section) touch the sides of the frame.

33 On each side, bind the 0.25mm wire four or five times around the wire curl from the cabochon setting section and the curl on the backing of the cabochon setting.

USEFUL INFORMATION • USEFUL INFORMATION • USEFUL INFORMATION • USEFUL INFORMATION • USEFUL INFORMATION

The Lapis Lazuli gemstone I used was drilled but it is not required in this design. A 15mm round Lapis Lazuli cabochon can be used instead.

34



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34 Now, on each side, bind just around the around the wire curl from the cabochon setting section and the side of the abdominal frame five to six more times. Continue to wrap along only the abdominal frame on each side until you reach the top of the pear-shaped section where the cabochon setting frame has already been attached. Trim and tuck in the wire ends.

35 Return to the head and wing section and curl the ends of the wires projecting downwards ready to form a cabochon setting over the Lapis coin gemstone later. Attach the centre point of 1m of 0.4mm wire to the base of the head and wrap along the top edge of the wing from the base of the head for 6-7mm until you reach a point where it would be positioned to bind to the body section from the previous step.

36 Using the wire ends from the previous step, bind about ten binding wraps across both the top of the wings and the top of the body section on each side. Continue wrapping along just the sides of the circular section of the body frame for four wraps and then also wrap around the sides of the curls from the head section for three or four wraps each side to bind them together. Then wrap just along the circular frame for one or two wraps.

37 Around 10cm from the end of 1m of 0.25mm wire, and leaving the shorter end pointing downwards, bind the inner edge of the left-hand wing. The lower edge of this wrap should be about halfway along the pear-shaped gemstone setting. Wrap the wire eight times around the pear-shaped setting (where the inner edge of the wing touches it further up the setting) to attach the wing to the body frame. Continue to wrap along the inner wing wire until you reach a point just past where it crosses the base of the circular body frame section. Do not trim the wire ends. Repeat on the other wing.

38 Cut five 40cm lengths of 0.4mm wire and bundle them together. Cut 20cm of 0.4mm wire and, at its centre point, bind the wire bundle to the back of the coin-shaped setting as shown. Do not trim the binding wire ends. Direct them towards the back of the frame, ready to attach the brooch pin later.

39 Bend the bundle wires from the previous step outwards and downwards slightly on each side so they pass under the coin-shaped setting where you stopped wrapping (in step 36). Bind the bundle to the back and side of this frame at these points using the remaining wire ends. Continue to wrap along the circular frame on each side, binding and wrapping the inside wing wires (where they cross the circular frame) to attach them firmly in place and to form the bottom of the cabochon setting for the Lapis gemstone. Continue wrapping to the base of the circular frame. Don't trim the ends.

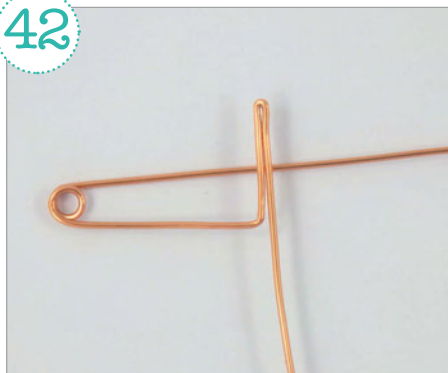
shopping guide

Gemstones, copper beads, copper wire, tools - www.Jewellerymaker.com - 0800 6444 655

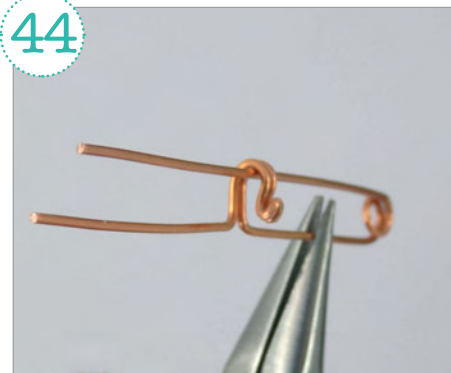
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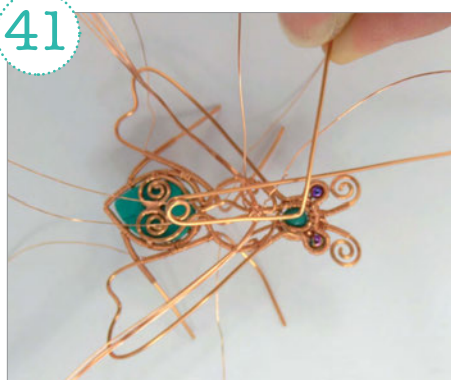
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40 To make the brooch pin, cut 14cm of 1mm wire and, using round nose pliers, start to make a 180 degree loop around 7cm from one end (about halfway down the pliers). Move the pliers around, and keep turning the loop, keeping it nice and even until you have a 360 degree loop with both wires pointing in the same direction. Stroke the wires firmly away from the loop with your thumb and forefinger to straighten them out.

41 Measure the right length for your pin against the little moth. The fixings wires you left in steps 38 and 39 will need to attach to each end of the pin. Bend the end the longer wire sharply at 90 degrees so the pin is the right size.

42 Using chain nose pliers, make a sharp turn in the lower pin's projecting wire (about 18mm along from the 90 degree turn that you made in step 41) to make a 180 degree sharp turn in the wire. Squash this 180 degree turn (side to side) with your chain nose pliers from the tip of the turn down to the base to make the turned wires lie as closely together as possible.

43 Make a 90 degree bend in the bottom wire just beyond the 180 degree turn so that it lies in line with the main pin. Now, with the brooch pin in the same orientation as in the image, bend the very tip of the 180 degree section away from the plane of the brooch, exactly as shown. Squash this little curved tip front to back using chain nose pliers to neaten up the curve.

44 Place the chain nose pliers back on the 180 degree section, 5mm below the first curve you made, and start to curve this section in the OTHER direction so it curves gently around the upper pin of the brooch as shown. This curved loop will form the secure catch for the brooch.

45 Cut the end of the lower wire of the brooch pin to 25mm. Make a loose spiral to act as a pin guard and hammer to work harden (just the spiral). Use flush cutters to cut the upper brooch pin at a sharp angle. Use a nail file or jewellery needle file to create an even sharper point. Check the point of the pin sits within the catch – too long and it will cause injury, too short and it won't secure properly.

PART TWO NEXT MONTH Attach the brooch pin and finish setting the Lapis Lazuli gemstone to complete your beautiful midnight moth in part two of this project coming up in our October issue.

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from www.the-beadshop.co.uk



Vintage khaki 16mm acrylic
twisted tube bead, 20p each
from www.bigbeadlittlebead.com

top 8

The inspiration for this month's makes comes from two of the Pantone shades for Autumn/Winter 2015. They make a beautiful and serene combination in all these designs. See the top 10 section on our website for full instructions plus bonus designs www.inspiretomake.com

bracelets in Biscay Bay and Reflecting Pond



1 Create a filigree lace effect using a Japanese chain maille weave to surround a bead

Beads and supplies from www.beadsisters.co.uk – 01776 830352



2 Make this macramé bracelet with deep toned drops.

Beads and supplies from www.spellboundbead.co.uk – 01543 417650



3 If you love oversized jewellery then this is definitely the bracelet for you!

Beads and supplies from www.jillybeads.co.uk – 01524 412728



4 This bracelet is so simple to make but the colour combination is much more sophisticated

Beads and supplies from www.spellboundbead.co.uk – 01543 417650



5 Thread beads and jump rings onto two lengths of wire to make this rigid bangle-style bracelet
Beads and supplies from www.beadsisters.co.uk – 01776 830352



6 Stitch Khéops Par Puca and seed beads into a slinky bracelet
Beads and supplies from www.mailorder-beads.co.uk - 0115 9588 899



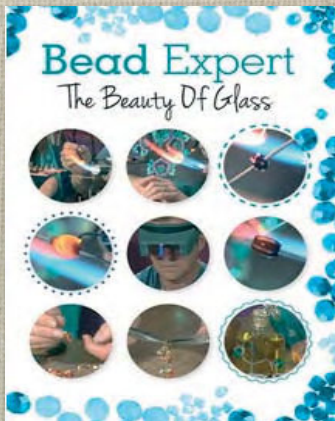
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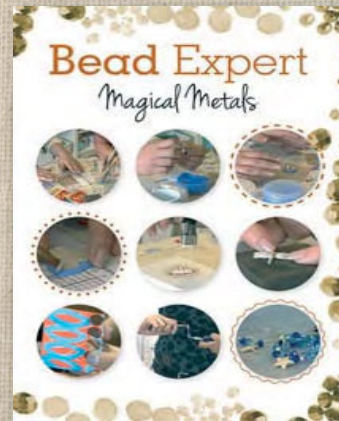


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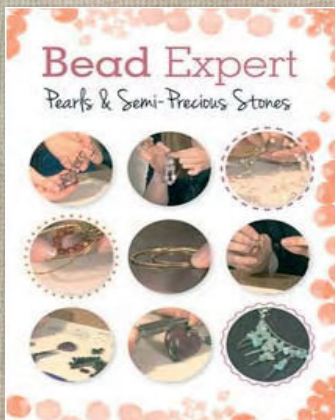


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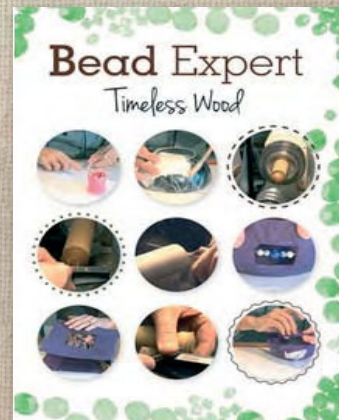


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in the know



Everything you ever needed to know about Kumihimo but were afraid to ask.

By Donna McKean Smith, Riverside Beads



1 What tools do I need to get started?

E6000 Glue, scissors, bead mat, Kumihimo weight.

To create the round braid you can use a small or large round disk. The braid size will be the same whichever disk you use so it's up to you which you find easiest to handle. You will also need bobbins, particularly for longer and beaded projects.



2



2 How do I measure the length of cord needed?

To work out the length of cord needed you measure the length you need your finished item to be and times it by four. So, for an average 20cm bracelet you would need around 80cm of cord. I always add a little bit extra on when I measure my cord then cut the number of lengths of cord needed to braid.

3

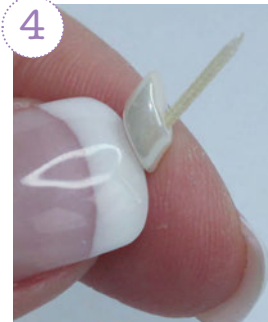


3 How do I start my round Kumihimo?

Take the cord and find the centre. With a surplus piece of cord, tie a larks head knot round all of the cord to secure together. You can attach the weight to this cord piece and place through the centre of your disk. You are then ready to lay the cords out on the top of your disk according to the pattern you are following.

4 How do I thread the beads onto my cord?

With some beads you can use a needle but for many, the doubled up cord won't fit through the beads. To overcome this, create a needle like tip on the cord by cutting the end at an angle and coating with a fine layer of nail varnish around 7cm up the cord. Ensure it is coated on all sides but not too thickly. After ten minutes, roll the cord round in your fingers to secure all the fibres together and leave to dry. You will then be able to pick up the beads with ease off your mat.



5

5 How do I use my bobbins?

Pop open the bobbin and wind the cord round. Once it is near the bottom of the disk pop closed. As you need more cord and beads, pop open and release more cord.



6

6 How do I finish my cord?

You won't see the end of the braid when it is glued into your cap but the neater you can get the ends, the easier it will be to fit into the cap. The start of your braid just needs the larks head knot removing which will leave a neat rounded end. There are various ways to finish the other end of your braid but here are my two favourite methods. When you come to the end of your braid, leave the braid on the disk and add a drop of glue in the centre. Leave to dry and then cut off the surplus cord. Alternatively, braid a little bit more than you need and, using a surplus piece of fine thread, tie round the braid and whip round it a few times, tying a further knot to secure and adding a drop of glue. When dry, cut off the surplus cord. Both these methods create fairly neat ends to glue into your end cap.



7



7 What choices of end caps are there and how do I use them?

Riverside Beads stock a great range of end caps starting at 3mm and increasing in size. We

also stock magnetic clasps and a range of flat ends for square braid. Once the braid is finished, cut the surplus cord off and fill the end cap around one quarter to a third full of glue. As you put the end in, twist it to spread the glue around the braid. Leave to dry for 24hrs.

8 Which size end caps do I use for the different cords?

This guide is for a standard eight braid Kumihimo. It will depend how neat your ends are as to which cap will fit. You can always bind round the end to use a slightly smaller end cap or add a bit of extra glue to pad out the end a bit.

0.6 macramé cord (used for beaded Kumihimo): 4-5mm cap
1mm Rattail: 6-8mm cap
2mm Rattail: 8-10mm cap



8

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